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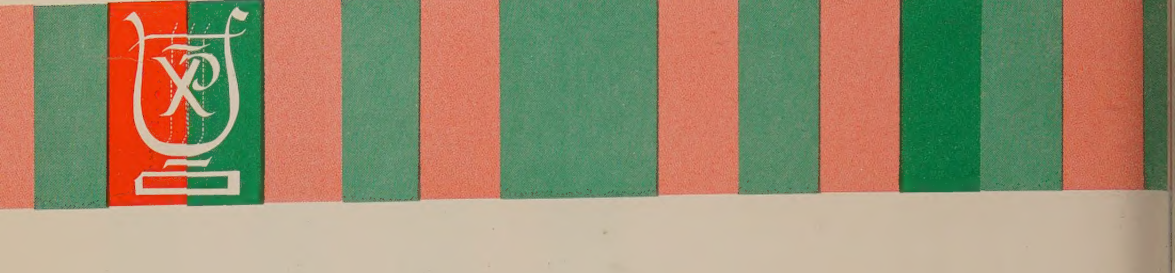

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EDITORIAL

there are limits

One of the marks of a mature person is his ability to recognize his own limitations. So, too, the choir member should soon learn his own vocal limitations in the production of beautiful tone and control his voice accordingly. For each person there are definite limits of both range and dynamics beyond which the sounds of his voice are no longer beautiful. For the well-developed and correctly-produced voice these limits are quite extensive; but for the average untrained voice such limits may fall within rather narrow boundaries. ¶ In order to achieve dramatic effect, an enthusiastic choir director is often tempted to push singers beyond their capacity to produce lovely sounds, thus often nullifying the effect for which he strives. Dynamic contrast alone is insufficient to produce artistic results. The quality of tone and choral blend must remain beautiful at all dynamic levels. This is accomplished only when every singer realizes his own vocal limitations and controls his voice within them. A good principle is: **Never sing your limit!** The refinement of choral tone is hardly possible without this measure of restraint and control. ¶ The sensitive ears of an alert director should readily detect any violation of vocal limits and he should caution individuals of the danger—not only to the choral ensemble but also to their own vocal mechanisms. Recognizing and observing the limitations of his choir are the earmarks of a competent director.

V Earle Copes

I have long been restless under the terms in which the art of music has been described and commended by persons who exercise the descriptive and critical function. The cause of my restlessness has been this: that whereas great music has in my own experience been a contributor and a teacher to the undifferentiated whole of my being—a substance that has inspired, taught, shaped rational intelligence, moral will, spiritual understanding—I have seldom heard the art of music spoken of in terms so primal and humane. Wanting such an occasion as this when I should be compelled to analyze the feeling of dissatisfaction, I had, of course, never thought out clearly nor written down systematically my own reflections. This brief essay is an effort to do that.

As I contemplated that long road along which I have come, not as musician but simply as a hearer of the music of Johann Sebastian Bach—a road that began for me as a child in a church where the chorales were regularly used—I came to the decision that it might perhaps be profitable to others if I could discriminate and set down the sequential and progressively deepening kinds of vision and reality into which I had been led. And in the process of that reflection I have come to a proposition about music which I hold to be true and which I shall state at the outset; and then attempt a precise description of the values which have revealed themselves to me in the music of Bach.

Our proposition is this: that aesthetic good is no separable value. It is not realizable by itself in a set of objects not otherwise interesting. Anything which is to exercise the imagination must first have entertained the senses; it must first have engage attention by some relationship which i volves the whole man, suggested a pote tiality relevant to living as a vital proces

That is to say that music is only a aesthetic experience of worth because is something vastly more; that music i never an isolated aesthetic experience di engaged from vital interests which compris our whole being. To make this as clear a I can and to bring this general assertio into relation with that particular artis with whom we are concerned, I shoul like to describe my own debt to Bach as can perceive that indebtedness growin successively from one level to another. Al categories are frail and insubstantial things but for purposes of clarity I shall loosel name and try to designate four areas o value in which the music of this man ha been for me, not only—not, indeed, chiefl —an aesthetic fact of consciousness, but powerful and inexhaustible illuminator o the nature of human life.

Johann Sebasti

The Vital Meaning of Craftsmanship

The word "vital" is here used deliberate ly. For I wish to speak of the meaning o craftsmanship, not in terms of that mentall admirable quality of skill and discrimina tion, but in terms of its meaning for tha totality of life which is more than care an finesse.

Craftsmanship is not commonly regarde as having a meaning beyond its own excel lent self. We regard craftsmanship as technical preface to artistic achievemen the preliminary homework of virtuosity, mastery of tools that prepares the wa fashions the medium of an art for its ult mate function of expression.

This is true, but it is a partial truth. The hole truth, as I see it, is this: that craftsanship as such, in itself, and divorced om the end it serves in creation is a werful teacher in its own right. And at we may together realize this point, I x you to go with me as we try to lay our ger upon the precise content of that feelg of complete satisfaction when we beld a work of superlative craftsmanship. nat feeling immediately and on the sure is a palpable delight in fine structure d finish; but less immediately and more eply, it is a sense of moral well-being—a ise that something known and good and rtly lost is here gloriously validated. For we not experience a strong and present sertion of certainty, direction, poise in e here made actual and clear; an outer d visible evidence of an inward and inible grace; a spiritual experience conyed to us by a structure that is just and ole, free of falseness, pretense, and inner consistency?

sealed in the heart, saying with Shakespeare:

"But I tell you, my lord fool
Out of this nettle, danger,
We pluck this flower, safety!"

These thoughts have recalled to me a sentence from Walter Pater; and I give it here because it seems to assure us that, in thus speaking loftily of the vital meaning of craftsmanship, we have not departed the sober reflections of thoughtful men. "Verrocchio," writes Pater, "was an artist of the earlier Florentine type, carver, painter and worker in metals in one, designer—not of pictures only, but of all things for sacred or household use: drinking vessels, instruments of music, making them all fair to look upon, filling the common ways of life with the reflection of some far-off brightness."

Do we not sharply come back to our high estimate of the vital meaning of craftsmanship and feel ourselves again on solid

HGH

an essay in discovery by Joseph Sittler, Jr.

Part I

It may well be that what I am here deribing is not general enough to gain cognition. But I have a thought that it a general human experience that has ly to be expressed to evoke a response. As ponder my delight in a Bach fugue, for stance, and behold its strong, unambigous progress, I am aware that my delight in this: that here is a clear, vicarious otest, like a jagged edge of pure light, gainst the dull night of that tentativeness, agueness and compromise which is the ory of my life. And that delight would ot be delight but rather a negative and sad velation if it were not also expectancy nd promise—a voice that sings again and gain of an eternal possibility that lies ground when we ask: "What is this glory, this reflected far-off brightness that gleams out of a common thing honestly fashioned?" We get our answer, I think, when we consider a fact pointed out by John Addington Symonds, that in all works of superlative beauty there is an element of nostalgia. For that very nostalgia reveals to us through the medium of the finely-fashioned thing a far-off brightness—lost perhaps, betrayed often —but regnant again in reverie as our being's first original intent, our mind's first fair perception, a gleaming, as Vaughan says,

"Through all this earthly dress
Bright shoots of everlastingness."

To this I am moved to add a footnote of

practical observation: that the performance of Bach, and especially of those works scored for the organ, is many times so dull because of our lost reverence for craftsmanship and our consequent atrophy of moral delight in honest structure as such. And insofar as this has not been apprehended, it is not, by the agency of phrase and contrast and pure clarity of line, communicated. And because it is not communicated, it is not imaginatively possessed by the hearer. What this means for the designing and finishing of instruments plastic to that purpose it is not necessary to dilate upon.

The Vital Meaning of Limitation

Bach is universally acknowledged as the receptor and finisher of a tradition. The scope and expressive power of his work is the more amazing when we recollect the richness and rigidity of the polyphonic tradition of which he was a child. And as we stand before these two facts, the tradition and the product, we are taught this currently unorthodox truth: that to a creative man, limitations are an incentive and not a bondage; that a limit set is a gift deepened; that what seems to the imagi tion a boundary is to the rational mind fructifying agent.

It is just at this point that a study Bach delivers a salutory corrective to o of the problems of our time. For in t work of Bach we perceive a fruitful m riage of reason and imagination, a flow planted in the soil of reason and yet f grant with the far-scent of the imaginatic And it is my thesis that in rebellion agai the doctrine of limitation this humane fu ness of expression could not be produce For in letters as in morals and in music t reason alone directs to a decadent decoru the limitless imagination to unreality a madness.

Western people are all children of Fau and deep within us as the thematic melo of our spirits is his longing for a formle Infinity. In ways significant and trivial, actions practical and symbolic we storm the limits of things. From the microsco which scrutinizes the infinitely small to t telescope that probes the incomprehensib large and the far, we see our time in symbolic meaning. And the arts, seeking

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symbols in Music Ministry

The new signatures in *Music Ministry* have been carefully chosen to add significance to the material they represent. They are the work of artist Henry Martin.

Calendar (p. 5): St. Andrew's cross symbolizes the beginning and end of the Christian Year as determined by the date of St. Andrew's Day (Nov. 30). Its arms include the rising sun (Advent); the rose (Christmas); the dolphin (Lent); and the phoenix (Easter).

Hymnal (p. 12): The dove, representing the Holy Spirit descending to man's outstretched hands symbolizes the priesthood of the individual believer; hence mar communication with God through hymr

Small Congregation (p. 31): This si nature depicts a threefold gothic arch su gesting hope and aspiration.

Choral Technics (p. 32): This sign ture bears the quatrefoil, widely used ecclesiastical architecture. It symbolizes a four-fold group of people.

Youth Choirs (p. 33): This signatu symbolizes the enthusiasm and energy youth in the church.

Lift Up Your Hearts (p. 36) is rep sented by the squirrel—symbolizing me tation on divine things—and the sunflow emblematic of the soul's turning to G

Music For Primaries (p. 40) uses t daisy, emblem of the Christ Child's inn cence and innocence in general.

accomplish their fruition of expression within the spirit and mind of this mood, know also this longing for infinity, this wild lust for the inexpressible. The reason and the imagination strain at their ancient roots and believe that new expression can only be achieved by utterly new means, a means stronger, subtler, wilder, bigger. And while we are aware that a new spirit demands and will have a new garment, the music of Bach, so magnificent a thing in its garment, made lovely by limitation, speaks here both a warning and a promise: the warning—reason suffers us to approve, finally, with no part of our nature what is offensive to any other part; that to attempt to abstract a so-called aesthetic interest from all other interests and a so-called work of art from whatever work ministers to human good, is to make the aesthetic sphere contemptible; that there has never been any art worthy of notice without a practical basis and occasion or without some intellectual or religious function. The promise is in the phrase of Pascal who cannot be accused of betrayal by either the reason or the imagination: *The rational imagination disposes all.*

It is in this sphere of the vital meaning of limitation that I have found Bach to be a teacher of truth in terms manlier than the vocabulary of aesthetics. His suggestion of the heavenly in the rationally and imaginatively controlled music of the *St. Matthew Passion* recalls another who reflected the unutterable in a single utterance. Many have spoken in polysyllabic eloquence of the transiency of beauty, of this brief and mutable trajection which we call life—and yet none save Shakespeare has caught passingness in a single monosyllabic, lithe and lovely line:

"Bare ruined choirs where late the sweet birds sang!"

Editor's Note: *An address delivered at the Annual Midwinter Conference on Church Music, Northwestern University, February 2, 1959.*

(To be continued.)

NOVEMBER

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers, musicians and music events.

SUNDAY, November 6:
WORLD ORDER

HYMNS: 482 "Heralds of Christ" • 508 "In Christ There Is No East or West."

ANTHEMS: Thiman: "Let All the World in Every Corner Sing," MZB (easy) • Curry: "In Christ There Is No East or West," APM (medium).

ORGAN: Groves: "Dundee" (from *Twelve Hymn-tune Preludes for Organ,* Series I), ZS (easy).

Nov. 6, 1672: Heinrich Schütz, noted German composer, d. Dresden.

Nov. 10, 1483: Martin Luther b. Eisleben, Germany.

SUNDAY, November 20:
THANKSGIVING SUNDAY

HYMNS: 7 "Now Thank We All Our God" • 9 "My God, I Thank Thee."

ANTHEMS: Franck-Lundquist: "How Great, Almighty, Is Thy Kindness" (July MUSIC FOLIO) • Milner: "O Praise God in His Holiness" (September MUSIC FOLIO).

ORGAN: Kaufmann: "Nun danket alle Gott" (from *80 Chorale Preludes*), YI (easy) • Bingham: "Puritan Procession," MZB (medium).

Nov. 26, 1731: William Cowper, English hymn writer, b. Berkhampstead, Hertfordshire.

SUNDAY, November 27: ADVENT I

HYMNS: 83 "O Come, O Come, Immanuel" • 126 "Lift Up Your Heads."

ANTHEMS: Sateren: "Come, Thou Long-Expected Jesus" (August MUSIC FOLIO) • Bach: "How Shall I Fitly Meet Thee?" (from *Three Chorales from "The Christmas Oratorio"*), YT (easy).

ORGAN: Buxtehude: "Magnificat" (from *Anthologia Antiqua,* Book 8), MZH (medium).

Singing Our Faith

Part I

by Stanley H. Mullen

HAVE you noticed how much of our teaching that sticks comes through song? Whoever writes the songs of a people has tremendous opportunity to influence their lives. Yet in the work of our Lord we are slow to see and acknowledge this.

In most Methodist churches we are careful to secure and use approved Methodist literature. When I was district superintendent, I discovered only a few churches that insisted on using literature other than that which was approved. Most of them were proud to say that they used only Methodist literature. When they would tell me that in quarterly conference, I would turn to them and ask, "But what do you sing?"

Well, what do you sing in your Sunday schools? What songs do your children sing? Great Psalms and hymns of the church that a child can sing and carry with him into adult life or little sentimental ditties that you know he will lay aside before he gets through the junior department? "O come, let us sing unto the Lord," urges the psalmist.

Music has ever had a place in the religious life of peoples. Indeed, music seems to have its roots in the very structure of the universe. In the book of Job we find God asking his servant,

"Where were you . . .
when the morning stars sang together
and all the sons of God shouted
for joy?" (Job 38:4*a*, 7)

John Dryden, great English poet of the seventeenth century, pondered such questions when he wrote:

"From harmony, from heavenly harmony
This universal frame began:
When nature underneath a heap
Of jarring atoms lay,
And could not heave her head,
The tuneful voice was heard from high
'Arise, ye more than dead!'
Then cold, and hot, and moist, and dry
In order to their stations leap,
And Music's power obey.
From harmony from heavenly harmony
This universal frame began:
From harmony to harmony
Through all the compass of the notes it
ran,
The diapason closing full in Man." [1]

In the fourth chapter of Genesis we read of a man named Jubal who is said to be "the father of all those who play the lyre and pipe." From his name we get such

[1] From *A Song for St. Cecilia's Day, 1687.*

familiar words as jubilee, jubilation, jubilate. Of this man the poet Dryden also wrote:

"What passion cannot Music raise and quell?
When Jubal struck the chorded shell,
His listening brethren stood around,
And, wondering, on their faces fell
To worship that celestial sound:
Less than a God they thought there could not dwell
Within the hollow of that shell,
That spoke so sweetly, and so well."

Coming closer home we get the same idea in some of our great hymns; for example, No. 72, which reads:

"This is my Father's world,
And to my listening ears,
All nature sings, and round me rings
The music of the spheres."

Or hymn No. 66, where Joseph Addison, in writing of the stars and planets that seem to move around us, says:

"What tho' in solemn silence all
Move round the dark terrestrial ball?
What tho' no real voice nor sound
Amid the radiant orbs be found?
In reason's ear they all rejoice,
And utter forth a glorious voice;
Forever singing as they shine,
'The hand that made us is divine.'"

The foundation of great music is laid for us in the very structure of the universe. If that is true, and I surely believe that it is, then we should see to it that we appreciate great music; music that expresses the greatness, majesty, holiness, mercy and love of God.

In the book of Isaiah we read, ". . . the people whom I formed for myself that they might declare my praise" (Isaiah 43:21). Praise is certainly one element of true worship; so much so that the book of Psalms is filled with it, from beginning to end. It closes on the high level of praise:

"Praise the LORD!
Praise God in his sanctuary;
praise him in his mighty firmament!
Praise him for his mighty deeds;
praise him according to his exceeding greatness! . . .
Let everything that breathes praise the LORD!
Praise the LORD!" (Psalms 150).

Certainly one way to praise the Lord is through great music. And Christians have ever been a singing people. Passed on to them from their Jewish ancestors were the great Psalms of the Old Testament. Christianity was ushered into the world with song. Open the New Testament and see how true that is. There is the "Magnificat," the song that Mary sang when told that she was to be the mother of our Lord. There is the "Gloria in Excelsis," the song the angels sang at the birth of Christ. There is the "Benedictus," the song that Zacharias sang when told that his son, John, would be the one to herald Christ's coming. And there is the "Nunc Dimittis," sung by old Simeon, who, after seeing the Christ child, was content to depart this life. All of these are set to music in "Ancient Hymns and Canticles" in *The Methodist Hymnal.* We should know and sing them since they are among the earliest bits of Christian praise. Parents should know them and teach them to their children. How much better they would be than some of the sentimental things they are taught to sing.

In Matthew 26:30 we read that following the Last Supper "when they had sung a hymn, they went out to the Mount of Olives." Dr. Austin Lovelace asks, "Would you be shocked to hear a minister read, 'When they had sung "Talk to the Man Upstairs," they went out into the Mount of Olives?' " He answers by saying, "You most surely would!" Then he adds, "But would you be shocked if the song were 'Brighten the Corner' or perhaps one of the songs you asked the children to sing last Sunday?" (*To be continued*)

A Mighty Fortress

a dramalogue

by Ruth Bampton

Scene One

NARRATOR: In the beginning of the sixteenth century the world was facing a religious crisis which resulted in the Protestant Reformation.

Martin Luther, a devout priest, became convinced that people should take a part in their own church services. He made many changes and introduced congregational singing. His most famous accomplishment, however, was his translation of the entire Bible into his native German language. This was completed in 1534.

Let us imagine we are in the town of Wittenberg, Germany, in this same year, at the climax of Luther's career. We are listening to the conversation of a German mother and her daughter, Maria, aged ten.

MOTHER: Maria, stop your reading. It is time to go to the cathedral.

MARIA: Do I have to go, Mother? The service is so long and I get so tired.

MOTHER: Why, Maria, you haven't been for a long time, and this is to be a very special service. Anyway, you shouldn't get tired today. Herr Luther has translated the Bible into German. Now you will be able to understand the words.

MARIA: I don't like to listen to speeches; I'd rather stay home.

MOTHER: No, you must come with me. Besides, I have a surprise for you. I may as well tell you now.

MARIA: (*excitedly*) Please tell me! And may I wear my new dress if I have to go?

MOTHER: You vain little girl! You are always wanting to dress up. You look very well as you are and there isn't time to change.

MARIA: Well, you haven't told me the surprise, Mother.

MOTHER: Since you like music so much . . . (*hesitates*) and Herr Walther, I thought you would like to know that he is going to play one of Herr Luther's songs today. The cathedral will be filled. Maria, get me my shawl; we must hurry.

MARIA: Very well, Mother, I'll get it. I do want to hear those songs.

(*Organ music is heard . . . first phrase of "A Mighty Fortress Is Our God." Maria's face beams.*)

MARIA: Oh, Mother, I hear organ music. Herr Walther must be playing . . . (*Mother nods*)

Scene Two

The cathedral . . . group of people in congregation . . . choir sings "A Mighty Fortress" with descant, after which choir exits.

Scene Three (*Outside church*)

MARIA: Mother, that was beautiful . . . I could close my eyes and hear soldiers marching . . . Left . . . Right . . . Left . . . Right . . . (*she demonstrates*)

MOTHER: Yes, it is very stirring music. I think it should become his most-loved song.

MARIA: Has Herr Luther written many songs?

MOTHER: Yes. I know Herr Walther told your father that Herr Luther has written thirty-seven. Think of that! Also, in one year he wrote twenty-one! But Herr Walther thinks "A Mighty Fortress" is the best song of all.

MARIA: I want to hear it again soon. I wish Herr Walther would teach it to me.

MOTHER: If you're good, I shall let you stay up Wednesday evening. Your father has invited Herr Walther to dinner, I am sure he will be glad to teach it to us. (*looking into distance*) I do believe he is coming now.

HERR WALTHER: Good morning, Dame Richter and Maria.

MOTHER: That music was beautiful, Herr Walther.

HERR WALTHER: Thank you. Luther's music will live in the hearts of true believers forever.

MARIA: Mother says if I'm good you might teach it to us when you come to our house.

HERR WALTHER: Yes, I'll be glad to, but I won't have need to *teach* it; that song sings from the heart and you can't help learning it.

MOTHER: Good-by, Herr Walther. We're looking forward to Wednesday evening.

HERR WALTHER: It will be a pleasure for me. Good-by, Dame Richter.

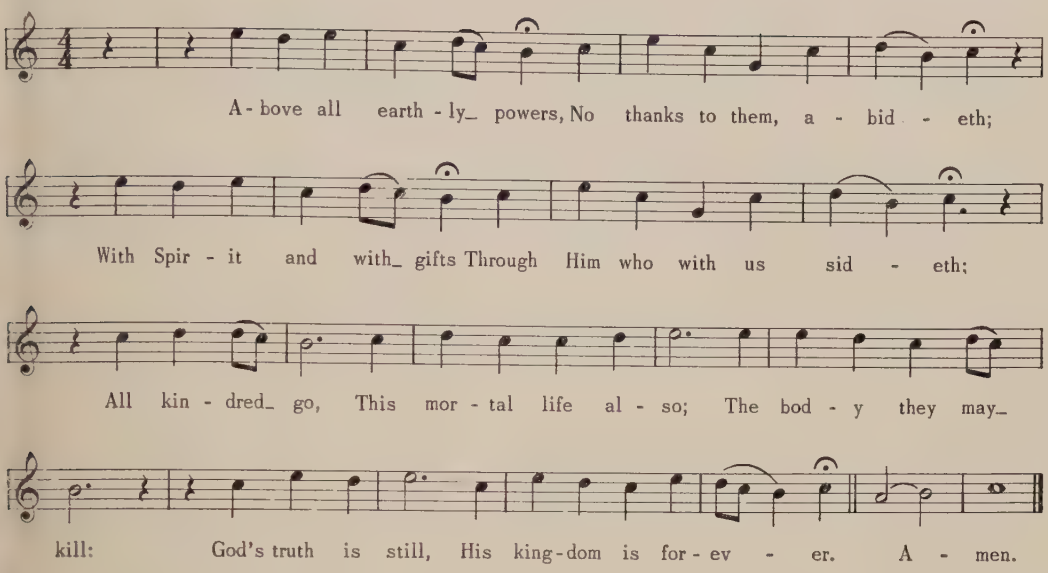
NARRATOR: For over four hundred years people in Protestant churches throughout the world have been singing this great hymn. The words, rearranged from the forty-sixth Psalm, have been translated into two hundred languages.

Great composers, such as Bach and Mendelssohn, were inspired by its melody and used it in their compositions and Meyerbeer used it in his opera *The Huguenots.*

Ein' feste burg

MARTIN LUTHER

Descant by RUTH BAMPTON


A - bove all earth - ly_ powers, No thanks to them, a - bid - eth;
With Spir - it and with_ gifts Through Him who with us sid - eth;
All kin - dred_ go, This mor - tal life al - so; The bod - y they may_
kill: God's truth is still, His king - dom is for - ev - er. A - men.

Preface to the German Mass

by Martin Luther

To all lovers of the liberal art of music Dr. Martin Luther wishes grace and peace from God the Father and our Lord Jesus Christ. With all my heart I would extol the precious gift of God in the noble art of music, but I scarcely know where to begin or end. There is nothing on earth which has not its tone. Even the air invisible sings when smitten with a staff. Among the beasts and the birds song is still more marvelous. David, himself a musician, testified with amazement and joy to the song of the birds. What then shall I say of the voice of man, to which naught else may be compared? The heathen philosophers have striven in vain to explain how the tongue of man can express the thoughts of the heart in speech and song, through laughter and lamentation. Music is to be praised as second only to the Word of God because by her are all the emotions swayed. Nothing on earth is more mighty to make the sad gay and the gay sad, to hearten the downcast, mellow the overweening, temper the exuberant, or mollify the vengeful. The Holy Spirit himself pays tribute to music when he records that the evil spirit of Saul was exorcised as David played upon his harp. The fathers desired that music should always abide in the Church. That is why there are so many songs and psalms. This precious gift has been bestowed on men alone to remind them that they are created to praise and magnify the Lord. But when natural music is sharpened and polished by art, then one begins to see with amazement the great and perfect wisdom of God in his wonderful work of music, where one voice takes a simple part and around it sing three, four, or five other voices, leaping, springing round about, marvelously gracing the simple part, like a square dance in heaven with friendly bows, embracings, and hearty swinging of the partners. He who does not find this an inexpressible miracle of the Lord is truly a clod and is not worthy to be considered a man.

From *Here I Stand* by Roland Bainton. Used by permission of Abingdon Press.

The Meaning of the Choir Robe

by Doron K. Antrim

I'll never forget the thrill of wearing my first choir robe. I had joined a volunteer choir in a city church we attended as a family. The choir was new; the sanctuary, beautiful. A broad center aisle led to an exquisite wood-paneled chancel on either side of which the choir sat.

The feeling of reverence this beautiful sanctuary stirred when I marched with the choir up the aisle had something to do with the thrill of my first robe. There were other considerations. As a youth, I greatly enjoyed singing in the village choir. It wasn't just that I liked to sing. I hate to confess it, and I know better now, but I liked to be up front on display.

And I have reason to believe this feeling was shared by some other choir members, particularly the wife of the richest man in town. I can recall the envious glances when she sang with the choir in a new and stunning outfit. Not until I wore the robe did I sense the incongruities of a nonrobed choir.

It was a beautiful, maroon colored robe. In marching up the aisle in the processional I was overcome with emotion. I felt that this robed choir was as it should be; one voice, one body, one spirit—not a hodgepodge of separate personalities. Moreover, the robe invested this choir with the dignity essential to its high role in worship.

Too, I sensed a mystical quality in the robe. In putting it on, I felt I was joining an old and noble order of chanting monks, cantors, choristers, reaching back into the dim past. But I didn't know that meaning and symbolism were stitched into almost every seam of the choir robe. I didn't know that until I had researched the subject in the files of the E. R. Moore Company, choir robe makers of Chicago.

The choir robe reaches back almost to the beginning of recorded history. Egyptian high priests and priestesses wore robes while chanting incantations to Isis and Osiris. Lovers of nature, they affected simple, loose flowing robes.

Wearers of this symbolic vestment sang in the Temple of Solomon. Choirs of men and women, according to authorities, were garbed in fine linen, hooded robes enveloping the singer from head to foot. Robed singers have been an integral part of worship in almost every church since then.

Singing in the early Christian church was by church officials. They wore everyday clothes when officiating in church. Later came the feeling that to serve God, one should be clean without as well as within.

"We, too, ought not to enter the Holy of Holies in our everyday garments," said St. Jerome, "when they have become defiled from the use of ordinary life, but with a clean conscience and in clean garments, hold in our hands the Sacraments of the Lord."

At first a garment was put aside exclusively for church wear. The vestments of the Christian church developed independently out of the various articles of everyday dress

worn by citizens of the Greco-Roman world. They were not, as at one time commonly supposed, borrowed from the sacred ornaments of the Jewish ritual.

Although secular fashions changed with the years, the church vestments remained largely unchanged. And so has come down to us the tradition of choir robes. Those most used today are the surplice and cassock, the Geneva gown and the stole.

The surplice began as a tunic which everyone wore in ancient Rome. A loose, sack-like inner garment, the head protruded through a hole. With or without sleeves, the tunic fell to the knees, then to the ankles. It was first made of white wool, probably for warmth, then of linen. Roman senators wore a toga over the tunic for special occasions.

The *tunica dalmatica,* a long sleeved outer tunic originating in Dalmatica, became fashionable in Rome in the second century. From this garment developed the very similar liturgical alb, paenula and surplice. The first two became liturgical vestments. The surplice began as a choir vestment exclusively.

The word surplice comes from *super* (over) and *pellis* (fur) . Its name is derived from the fact it was put on over a fur garment which was worn as a protection against the cold in the unheated churches. Invarably of white, linen or cotton, with moderately wide sleeves, in the Roman church it reached to the knees or feet.

It was not until the seventeenth century that it was considerably shortened. Other modifications included the sleeveless surplice, lappets or wings instead of sleeves, slits in the body of the garment and the bell-shaped mantle. White was symbolic of purity. In putting on the sister of the surplice, the alb, the priest prays, "Make me white and purify my heart, O Lord."

In the Church of England the surplice was prescribed as the sole vestment of the minister of the church at "all times of their ministrations." Reformers assailed its use until Elizabeth's Act of Uniformity. It has since been worn by ministers, vicars-choral and choristers of cathedral and collegiate churches, as well as by fellows and scholars of college chapels. Wearing surplice over cassock in the choir started about 1400 and became a tradition followed to this day.

The cassock may have derived from the coat worn by Cassock horsemen. The Italian cassaca means a frock or horseman's coat. Made either of wool or lined with fur, the cassock opened in front and was fastened by strings. A back slit was flanked by one or two pleats let into the waist seams. When buttons replaced strings, they were placed close together front and back. After the eleventh century, colored cassocks were used. The brilliant colors of some of the modern styles in cassocks are sometimes matched by flowing Windsor ties.

Surplice over cassock became a tradition in boy's as well as men's choirs. At first boys wore everyday clothes in London and Paris cathedrals. But some of the poor boys with the best voices made the worst appearance in the choir. It became imperative to vest them in surplice and cassock. Then all the boys had to supply were white collars and shined shoes.

The stole has had an interesting history. Some authorities claim it stems back to the handkerchief or the sudarium of the first century. Other authorities deny any such plebeian origin. They maintain the stole originally was used as a neck piece. Made of fine, white linen, embroidered in silk and gold, the stole was first used during the eighth century as a Nappula or Napkin draped over the shoulders of deacons. Gradually the Nappula was made longer and narrower.

First worn by church officials, the stole became a thing of beauty and priestly jurisdiction. From the tenth century, stoles were worn in the choir. They remained for the most part of plain color, at first black or white. Today almost any color is used, often with symbolic ornamentation.

(*Continued on page 36*)

Break Thou the Bread of Life

tune: Bread of Life

Words by Mary A. Lathbury

The Methodist Hymnal No. 387

by Michael Daves

The rolling green hills stood tall like guardian angels around the assembly grounds at Chautauqua Lake, New York. The lake reflected the setting sun in all its beauty and splendor. Singing drifted from a cabin. It was summer, 1877. Two figures stood on the lake shore—Bishop John H. Vincent, who had established the camp site for Bible study and the teaching of Sunday school methods, and Mary Artemisia Lathbury, daughter of a Methodist preacher and one of the hardest working members in Bishop Vincent's Sunday School Union.

"Mary, I wish you'd do something for me," began Bishop Vincent.

"If I can," replied Mary.

"You have a flare for writing, Mary," he continued. "I wish you would concentrate on writing some study hymns for our Chautauqua meetings. They would help our services."

"I don't know, Bishop Vincent. I've never written a hymn before," she said.

"That's all right, Mary. Everything must have a beginning. The Lord will help you."

After agreeing to try, Mary walked down to the water. Looking out over the lake, she thought of how the whole Chautauqua community had been fed by Christ; she thought of Christ's feeding the multitude as recorded in Mark 14. Perhaps then the hymn which Christians everywhere love began to form:

"Break Thou the bread of life,
Dear Lord, to me,
As Thou didst break the loaves
Beside the sea; . . ."

Although we find this hymn in *The Holy Scriptures* section of the hymnal, it is appropriate for Communion, too. Mary Lathbury brought *Word* and *Sacrament* together as she painted this poignant picture of the Christ, our "All-in-All."

One morning I walked down the hospital corridor with a Canadian doctor, who was humming a tune. "Do you know what that song is?" he asked. I shook my head. My mind was occupied with stethoscopes, temperature charts and blood pressure readings. Then he sang a few measures of Oliver Wendell Holmes's great hymn, "Lord of All Being." My doctor friend was hobnobbing with a great hymn while I was "cabin'd, cribb'd, confined" by the tools of my profession.

How can you hobnob with great hymns? Simple enough. First, find your great hymns. Then hobnob. What is a hymn? One definition insists that it is an ode addressed to God; but a more widely accepted definition is: a metrical composition designed to be used in public worship. How can you detect greatness in a hymn? A great man "rises and overtops his fellows." So does a great hymn. Are there any divining rods to make recognition easier? We believe that there are; and with a little practice, the average person may become quite adept in detecting great hymns. Having recognized their greatness, he will undoubtedly enjoy hobnobbing with them.

Some may object that there is such a multitude of hymns that we cannot hope to select the great ones from this countless array. Three hymn writers of past generations were especially prolific: Isaac Watts, Charles Wesley and Fanny Crosby. They produced literally thousands of hymns. Which of these thousands may lay legitimate claim to greatness? In a moment, we shall speak of measuring rods which are applicable to hymns of any age or generation.

Does one generation have a monopoly of great hymns? I was surprised to notice in the December 1955 *Everywoman's Magazine* the statement by Daniel E. Wheeler that the twentieth century has produced no great hymns. I hesitate to contradict him, but I am sure that he has failed to prove his point. Of course, if you are looking for meadow larks, you will have a much better

chance of finding them in a five-thousand-acre estate than in your little back yard; but there is no reason why a meadow lark or two might not perch on your back fence and fill the air with jubilant song. Mr. Wheeler has gone all the way back to the Psalms of David to compare the number of hymns of past milleniums with the relatively few of the twentieth century. Of course there are more great hymns which were produced before 1900; but we still contend that there are great hymns and great hymn writers in this century.

Someone may object that a hymn must be old before it can be proved great. Age is thought to impart mellowness to a hymn much as it imparts mellowness to the tone of a violin or other musical instrument. We admit that there is a unique flavor to an old Gregorian chant or even to the hymns of our fathers. However, is it not true that we love the hymns our mothers and fathers sang not so much because they were great but because of tender associations? These associations furnish a golden aura for such songs—an aura discernable only by *our* eyes.

It is well to remember that no hymn is so great or so perfect that no one can ever produce a better one. That the new should share appreciation with the old is indicated in the words of the Great Teacher when he said, "Therefore every scribe who has been trained for the Kingdom of heaven is like a house holder who brings out of his treasure what is new and what is old." (Matthew 13:52) This statement implies that there were many treasures in the old Mosaic code which Jesus did not wish to discard; but along with them he placed new treasures of truth and beauty which would vie in lustre and usefulness with those that were old. So it is with church music. Consider the words of Richard Watson Gilder in his poem, "The Heroic Age":

"He speaks not well who doth his time deplore,
Naming it new and little and obscure,
Ignoble and unfit for lofty deeds.
All times were modern in the time of them,
And this no more than others. Do thy part
Here in the living day, as did the great
Who made old days Immortal." [1]

hobnobbing with great modern hymns

by Asa Zadel Hall

Now that we have disposed of some of the false ideas about great hymns, I am going to present several that belong to the twentieth century, and then I shall try to show why they are great and by what rules hymns may be tested for greatness.

The first is "America, the Beautiful," by Katharine Lee Bates. The date sometimes given for its composition is 1893, but that date marks the first draft of the hymn. The *Hymnal for American Youth* mentions the fact that it was revised and given to the world in its present form in 1910. Since then, it has gained phenomenal popularity. Very few people would need any argument to place this hymn among the really great.

The next hymn belongs only partly to this century. The words of Kipling's "Recessional" were written in 1897; but the music by John H. Gower was composed in 1903. The fact that words are often produced in a different year from the music is easily understood. There must be real coordination between the words and music, and quite often the trial and error method is employed until a tune is found that seems

[1] Original publisher of Gilder's poems is the Houghton Mifflin Company.

to suit the words. There must be a "happy marriage" of words and music, even though one partner is considerably older than the other.

Next are two great hymns of which both words and music belong to this century. One, the Christmas hymn, "We Would See Jesus," was written in 1913 by J. Edgar Park. The music was composed in 1905 by Herbert B. Turner. The second is "Be Strong" by Maltbie D. Babcock, 1901, with music by Carl P. Price, 1921.

Space does not permit us to tell of all the great hymns with words written in the twentieth century and music obtained from other centuries. A few examples are: "In Christ There Is No East or West," John Oxenham, 1908; "O Lord Our God, Thy Mighty Hand," Henry van Dyke, 1912; "Rise Up, O Men of God," William P. Merrill, 1911; "Where Cross the Crowded Ways of Life," Frank Mason North, 1905.

Now we come to the crucial point of proving that these hymns are really great. A few simple tests can be applied by anyone to see if my evaluation is true. For ease of memorizing, let me give you three *M*'s by which to make this test. They are *motive, message, method.* Let's apply these tests to our Christmas hymn.

It should be remembered that a hymn has a definite mission to perform. A Christmas hymn is no more than a pleasing ditty if it is content with jingling bells, with hanging the stockings by the chimney or with peeping into the manger to eye a mother and a new-born babe. A hymn may become a sermon in song, and quite often it is listened to more attentively than the pulpit-delivered discourse. Let us now apply the three *M* test to J. Edgar Park's hymn.

Q. What is the motive of this hymn?

A. To make Christ real and to pledge him our allegiance.

Q. What is it message?

A. We may see much more than the magi did. Like them, we may see him as an innocent babe; but beyond this we may see him as a boy who was "Light of the village life"; then the hymn shows him as a teacher and preacher proclaiming "the blessedness which simple trust has found"; then he is depicted as a healer of men's bodies, revealing "God and man in loving service met." Finally we

(*Continued on page 42*)

on the folio

FROM THE RISING OF THE SUN, by Robert Powell, is for use during the Epiphany season. The text, from Malachi 1:11, is set in excellent counterpoint by the talented organist-choirmaster at St. Paul's Episcopal Church, Meridian, Mississippi. Dynamic shading should be subtle and the individual voice lines carefully developed.

LORD GOD OF SABAOTH, by Katherine K. Davis, is a general anthem of praise and thanksgiving. Here presented in the arrangement for three-part women's voices, it is also available arranged for SAB (MZQ No. B-1563).

DEVOTION, by Paul Benoit, is from *Sixty Devotional Pieces* published by J. Fischer & Brother. This collection (price $3.25) is a worthy companion to the composer's earlier volumes of elevations and longer pieces from the same publisher. A reverent, somewhat mystical atmosphere pervades the entire album. All of the pieces are easy to moderately difficult and may be played effectively on almost any organ.

YE SERVANTS OF GOD, by Carlton R. Young, is an anthem based on Hymn No. 169 in *The Methodist Hymnal.* Those familiar with Mr. Young's writing will appreciate this easy, effective anthem on a worthy but little-known hymn and tune.

SHEPHERD OF BETHLEHEM, by Lloyd Webber, is a choice selection for your Christmas carol service. Straightforward and easily singable, it should be performed a cappella if possible. The arrangement also lends itself to antiphonal use for two choirs: a unison group singing the questions and an SATB group providing the answers.

music ministry

FROM THE RISING OF THE SUN	*Robert J. Powell*
LORD GOD OF SABAOTH	*Katherine K. Davis*
DEVOTION	*Paul Benoit*
YE SERVANTS OF GOD	*Carlton R. Young*
SHEPHERD OF BETHLEHEM	*Lloyd Webber*

OCTOBER 1960

From the Rising of the Sun

Anthem for S.A.T.B. Choir

Malachi I: 11

Lento

Solo (or all tenors)

ROBERT J. POW

Tenor

p From the ris - ing of the sun un-to th

Piano or Organ for rehearsal

go - ing down of the same, My name shall be great

p

And in ev' - ry

mp

And in ev' - ry

— a-mong the Gen - tiles. *p* in ev' - ry

p

And in ev' - ry

APM-116

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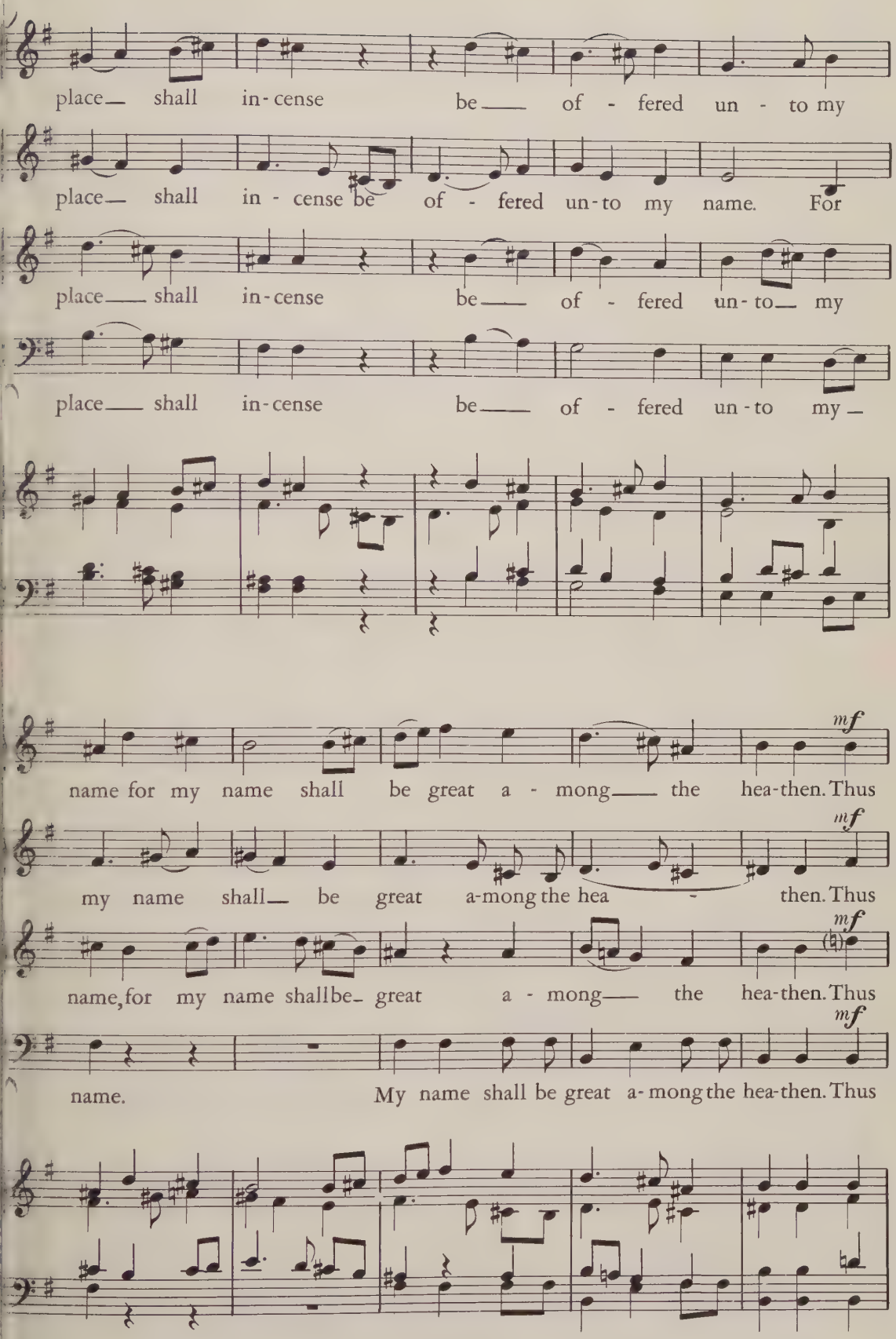
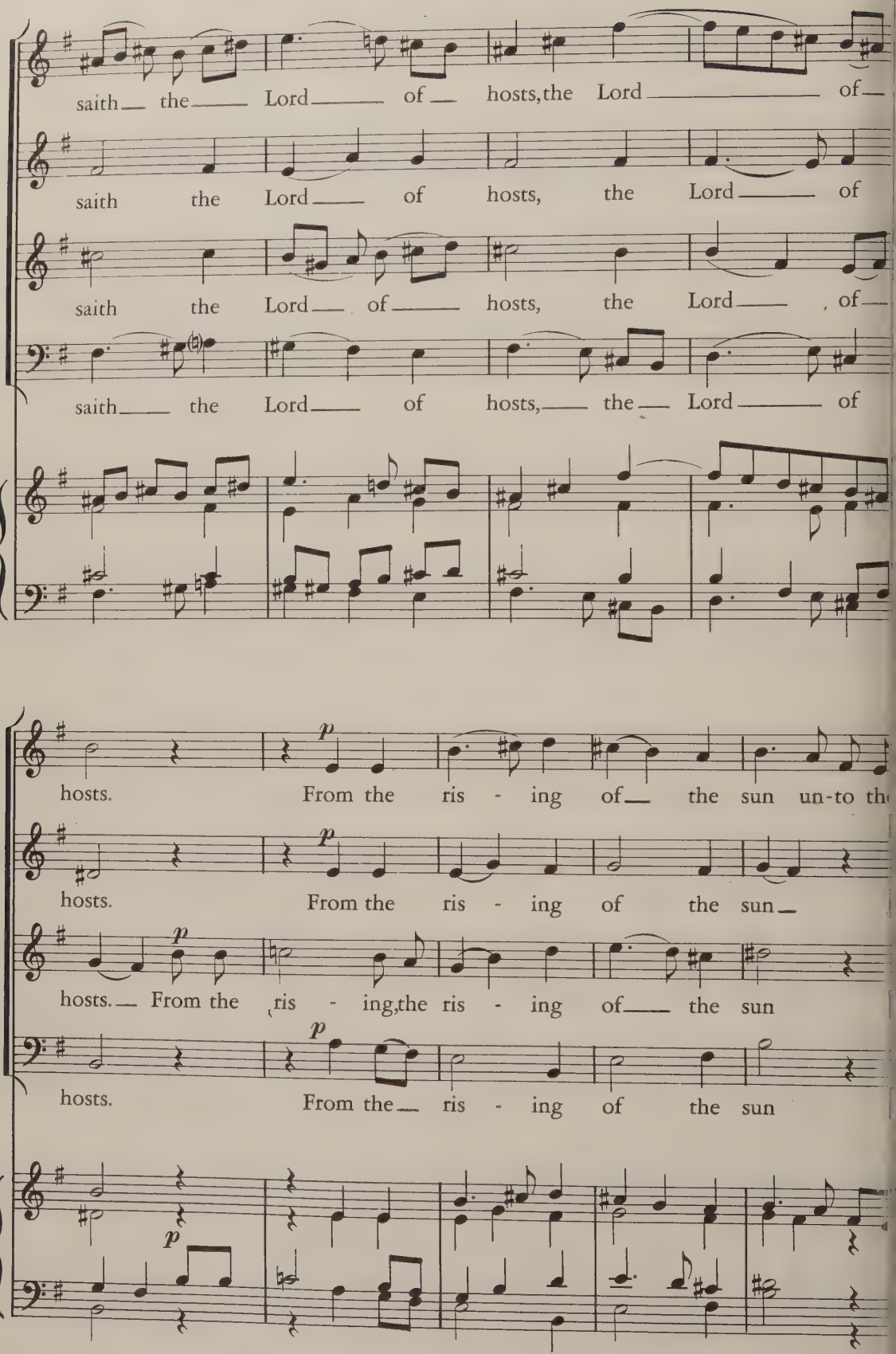
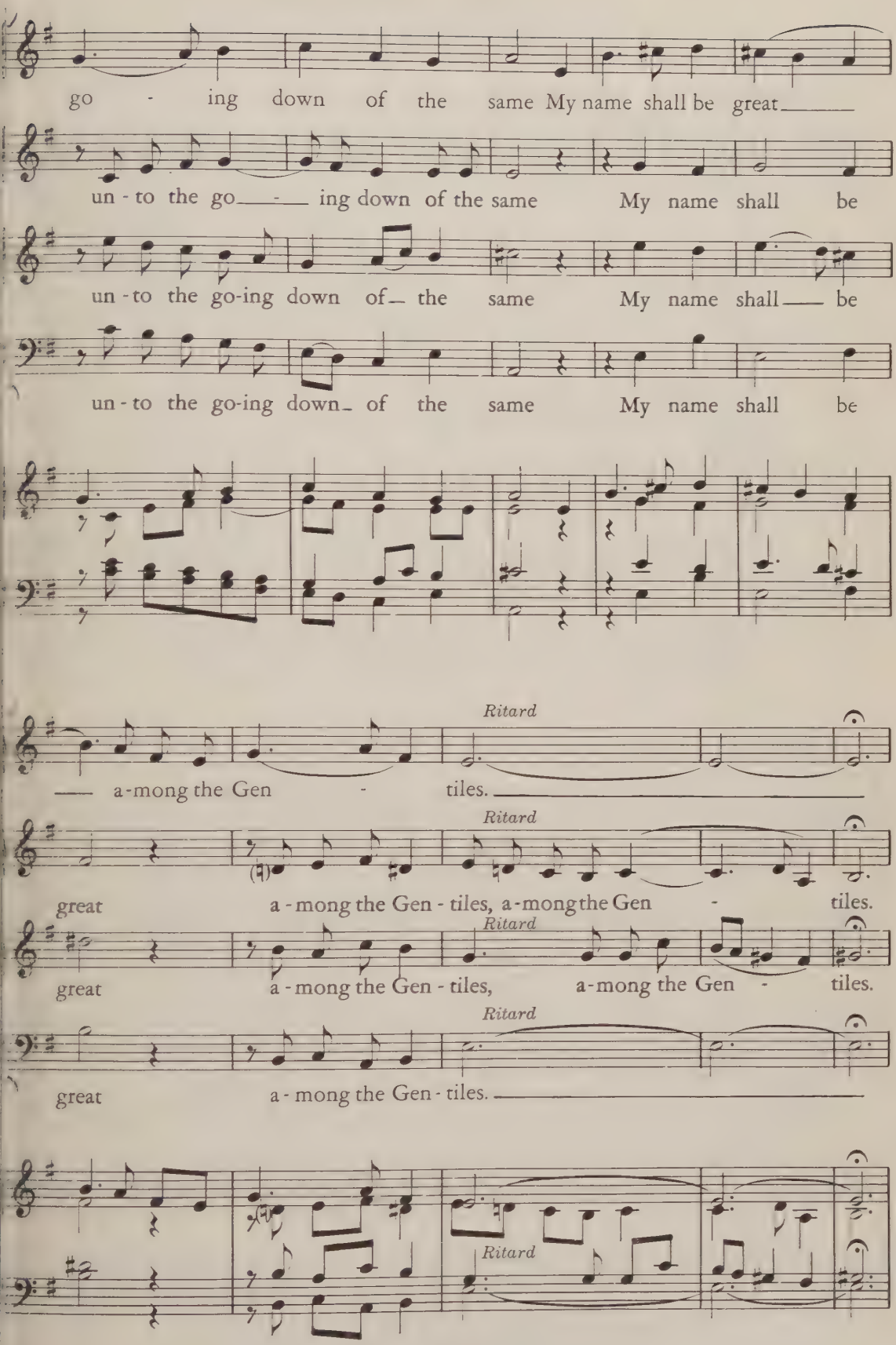

place shall in-cense be of - fered un - to my
place shall in - cense be of - fered un-to my name. For
place shall in-cense be of - fered un-to my
place shall in-cense be of - fered un-to my
name for my name shall be great a - mong the hea-then. Thus
mf
my name shall be great a-mong the hea - then. Thus
mf
name, for my name shall be great a - mong the hea-then. Thus
mf
name. My name shall be great a-mong the hea-then. Thus
mf


saith the Lord of hosts, the Lord of
saith the Lord of hosts, the Lord of
saith the Lord of hosts, the Lord of
saith the Lord of hosts, the Lord of
hosts. From the ris - ing of the sun un-to th
hosts. From the ris - ing of the sun
hosts. From the ris - ing, the ris - ing of the sun
hosts. From the ris - ing of the sun
p
p
p
p
p

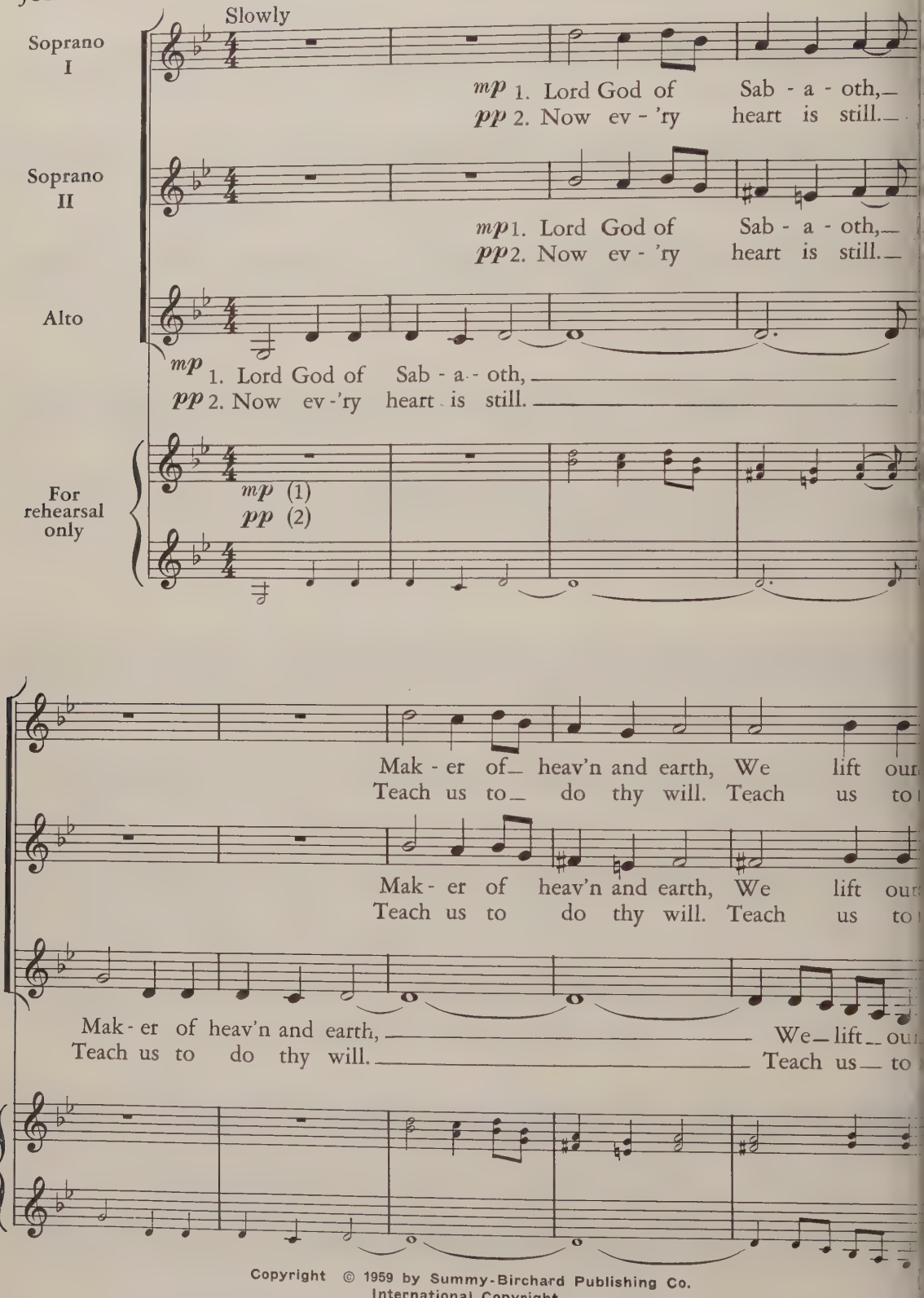

go - ing down of the same My name shall be great
un - to the go - ing down of the same My name shall be
un - to the go-ing down of the same My name shall be
un - to the go-ing down of the same My name shall be
Ritard
a-mong the Gen - tiles.
Ritard
great a - mong the Gen - tiles, a-mong the Gen - tiles.
Ritard
great a - mong the Gen - tiles, a-mong the Gen - tiles.
Ritard
great a - mong the Gen - tiles.
Ritard

Lord God of Sabaoth

For Treble Voices

JOHN COWLEY

KATHERINE K. DAV


Slowly
Soprano I
mp 1. Lord God of Sab - a - oth,
pp 2. Now ev - 'ry heart is still.
Soprano II
mp 1. Lord God of Sab - a - oth,
pp 2. Now ev - 'ry heart is still.
Alto
mp 1. Lord God of Sab - a - oth,
pp 2. Now ev - 'ry heart is still.
For rehearsal only
mp (1)
pp (2)
Mak - er of heav'n and earth, We lift our
Teach us to do thy will. Teach us to
Mak - er of heav'n and earth, We lift our
Teach us to do thy will. Teach us to
Mak - er of heav'n and earth, We lift our
Teach us to do thy will. Teach us to

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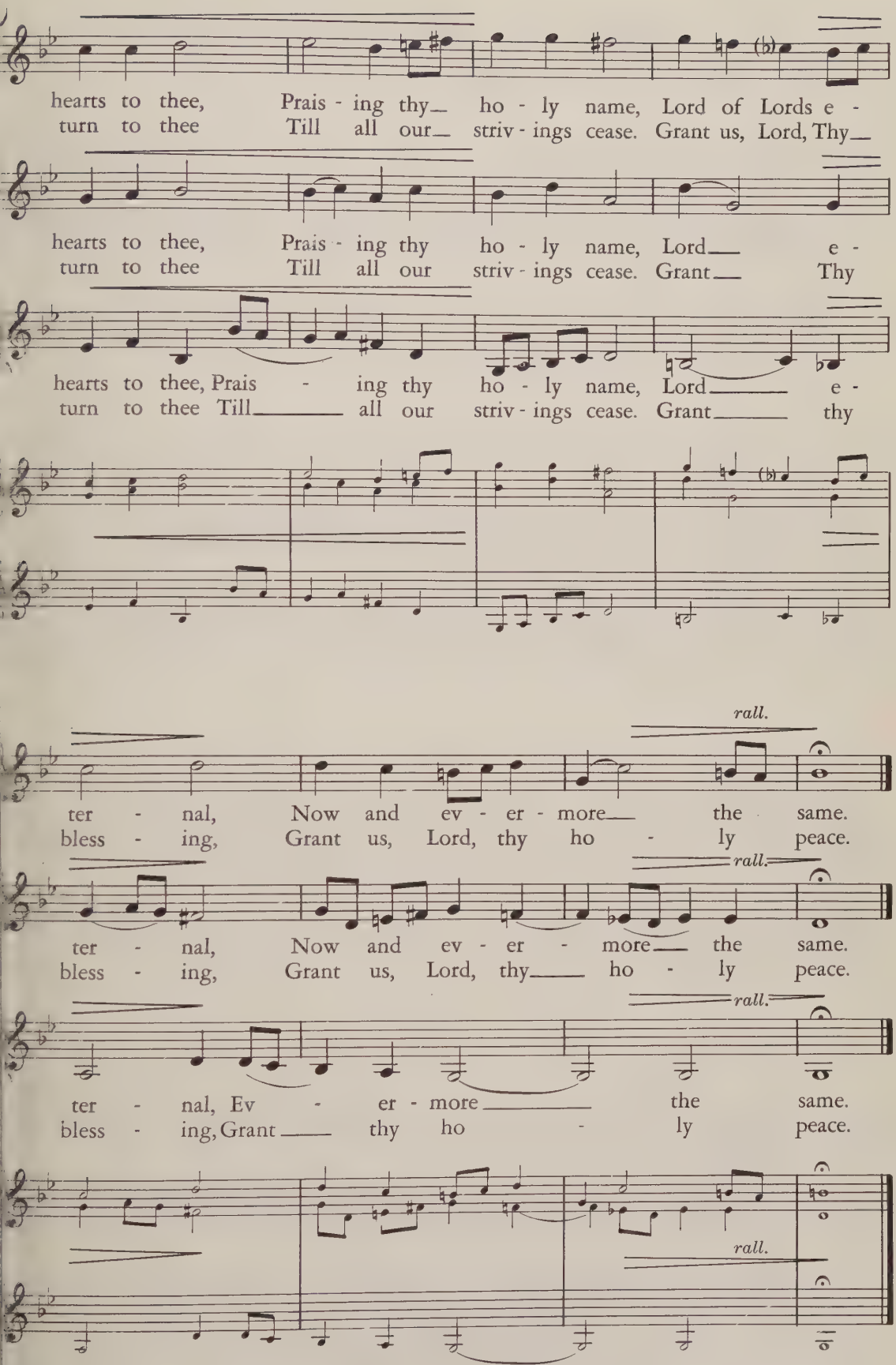
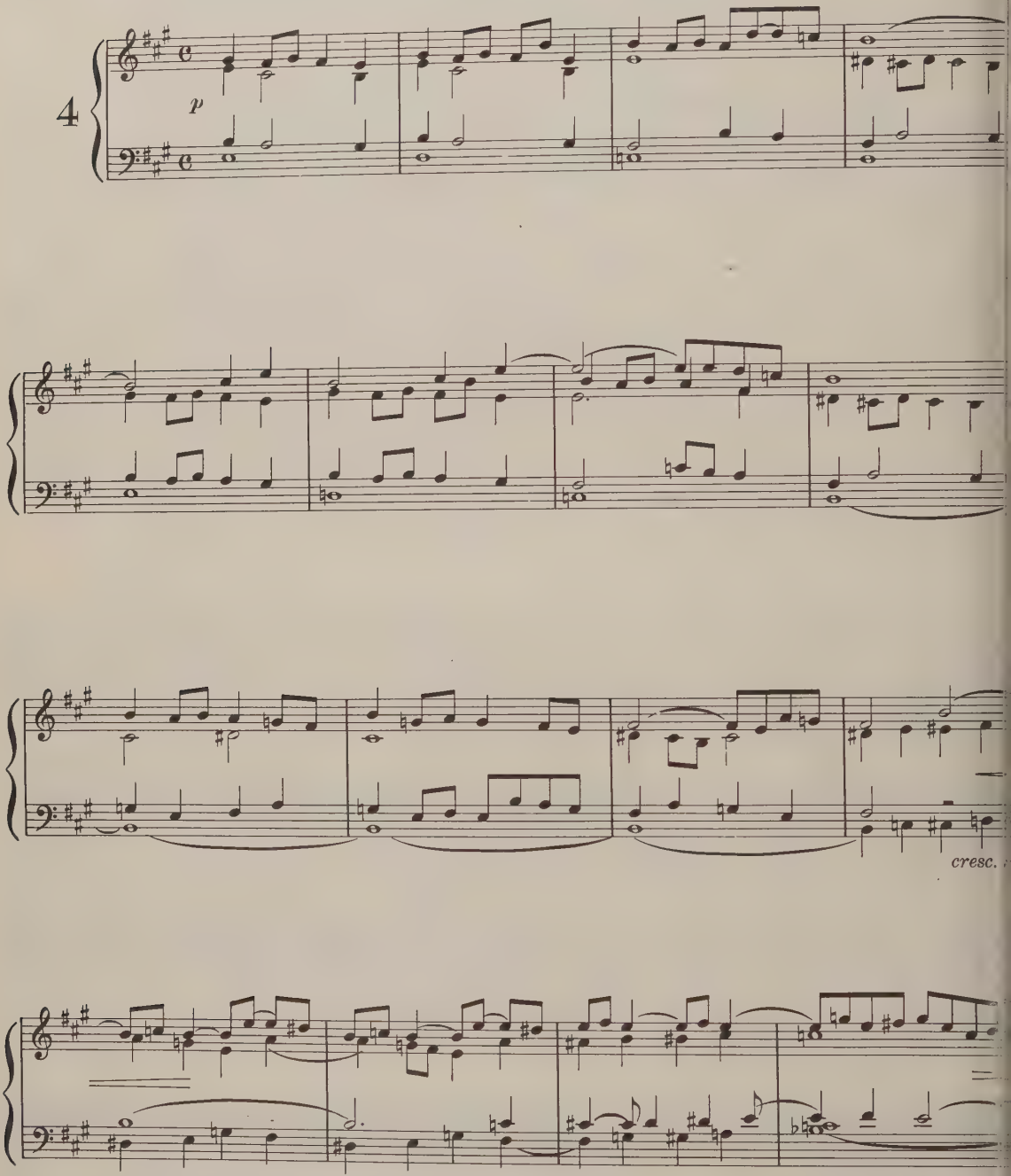

hearts to thee, Prais - ing thy ho - ly name, Lord of Lords e -
turn to thee Till all our striv - ings cease. Grant us, Lord, Thy
hearts to thee, Prais - ing thy ho - ly name, Lord e -
turn to thee Till all our striv - ings cease. Grant Thy
hearts to thee, Prais - ing thy ho - ly name, Lord e -
turn to thee Till all our striv - ings cease. Grant thy
rall.
ter - nal, Now and ev - er - more the same.
bless - ing, Grant us, Lord, thy ho - ly peace.
rall.
ter - nal, Now and ev - er - more the same.
bless - ing, Grant us, Lord, thy ho - ly peace.
rall.
ter - nal, Ev - er - more the same.
bless - ing, Grant thy ho - ly peace.
rall.

from *Sixty Devotional Pieces*

by Dom Paul Benoit, O. S. B.

Gambes et Voix Célestes

Man: Strings and Célestes
Ped: 16′ Coupled



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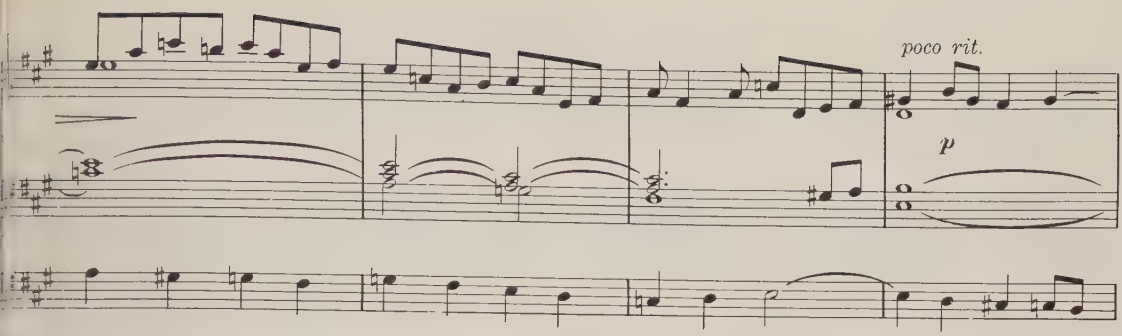
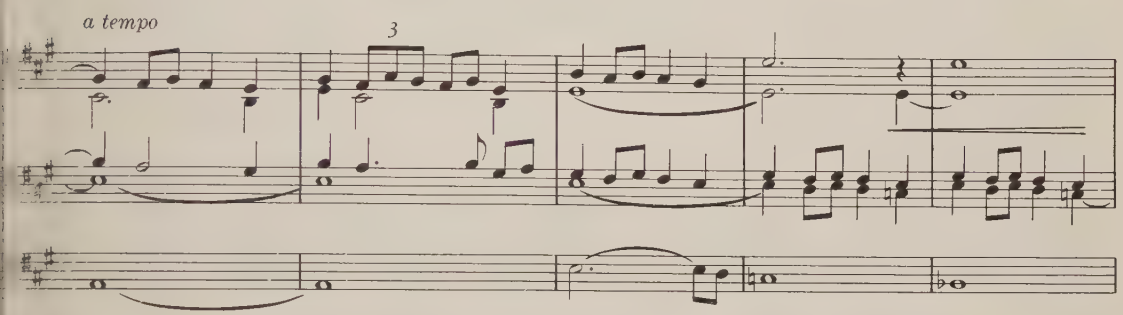
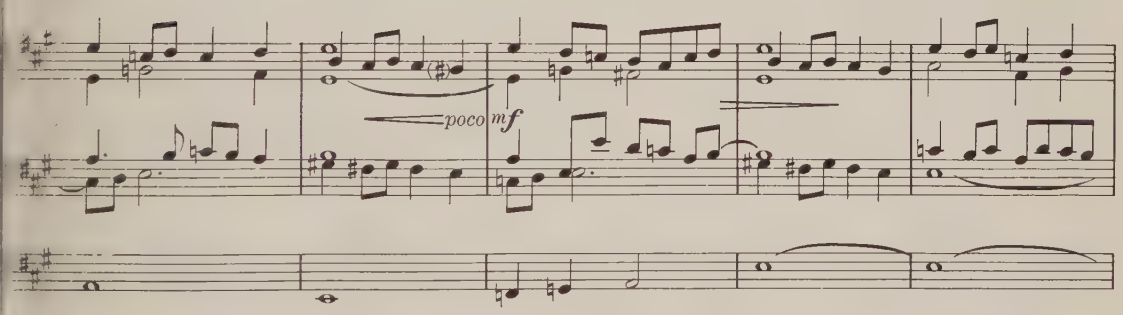

poco rit.
p


a tempo
3


poco
mf

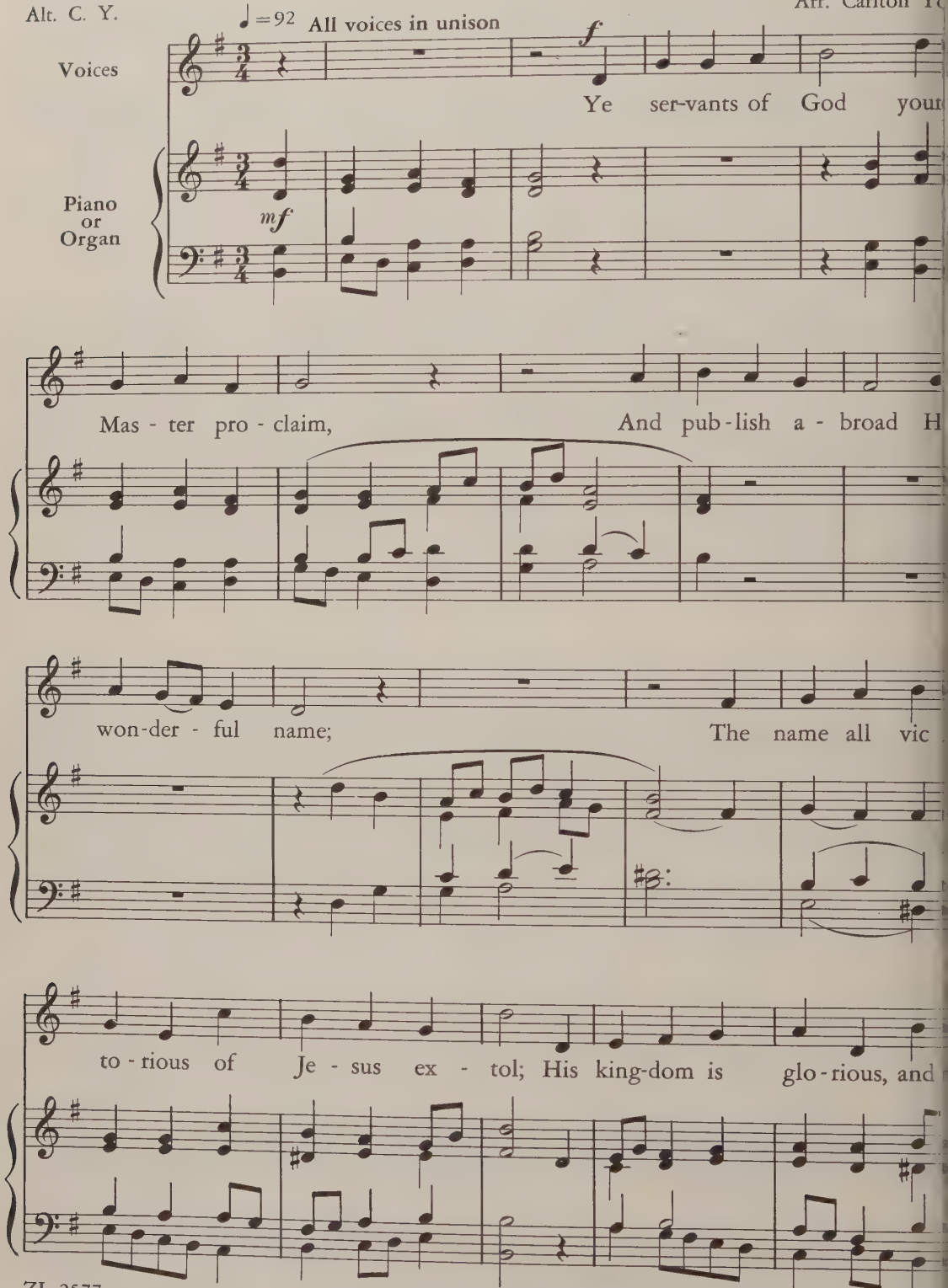
rall.
rit.
pp

Ye Servants Of God

Hymn Anthem based on "Hanover"
For S.A.T.B. - accompanied

CHARLES WESLEY
Alt. C. Y.

WILLIAM CR
Arr. Carlton Yo


♩=92
All voices in unison
Voices
Piano or Organ
f
mf
Ye ser-vants of God yout
Mas - ter pro - claim,
And pub-lish a - broad H
won-der - ful name;
The name all vic
to - rious of Je - sus ex - tol; His king-dom is glo - rious, and

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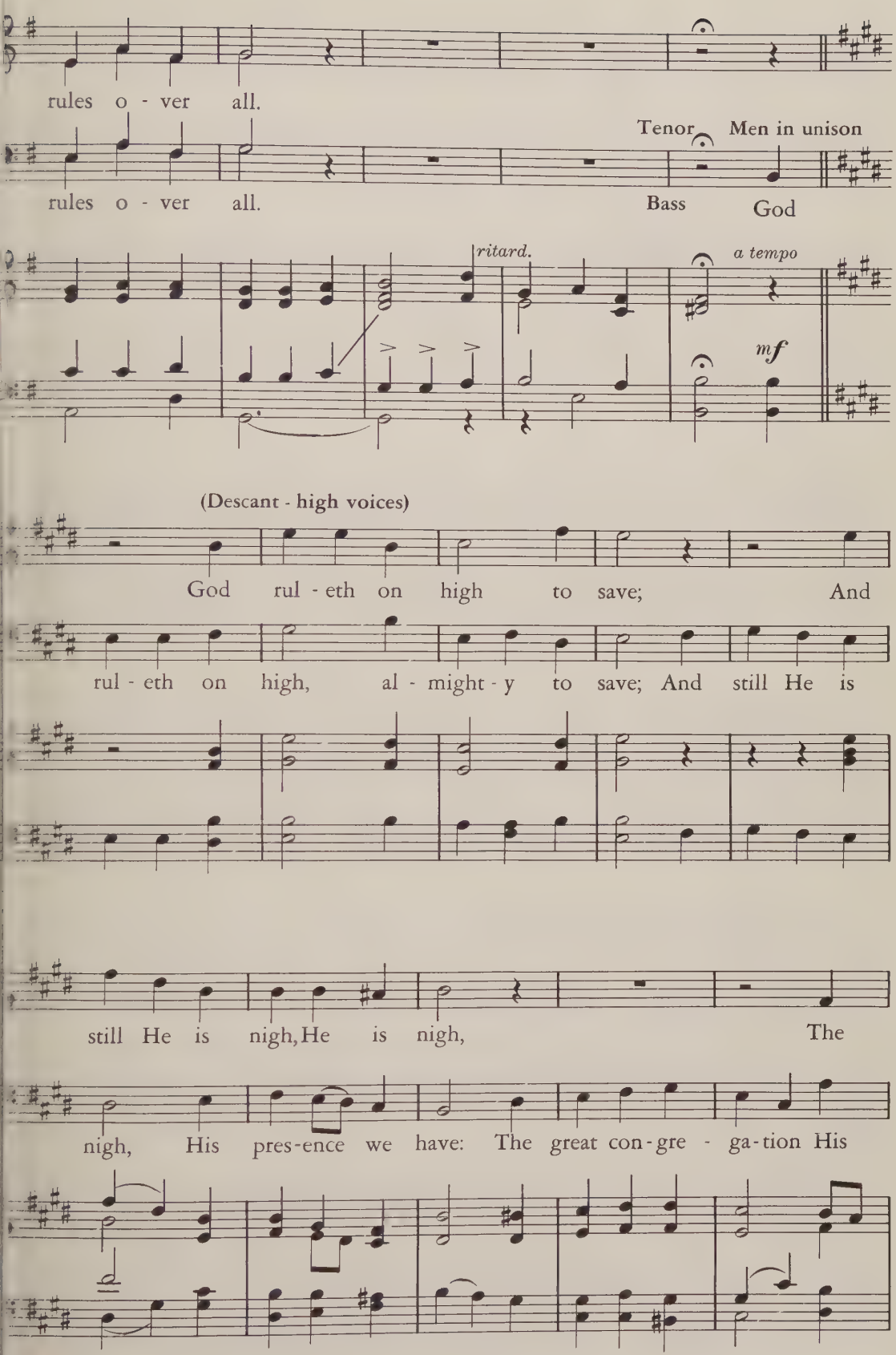
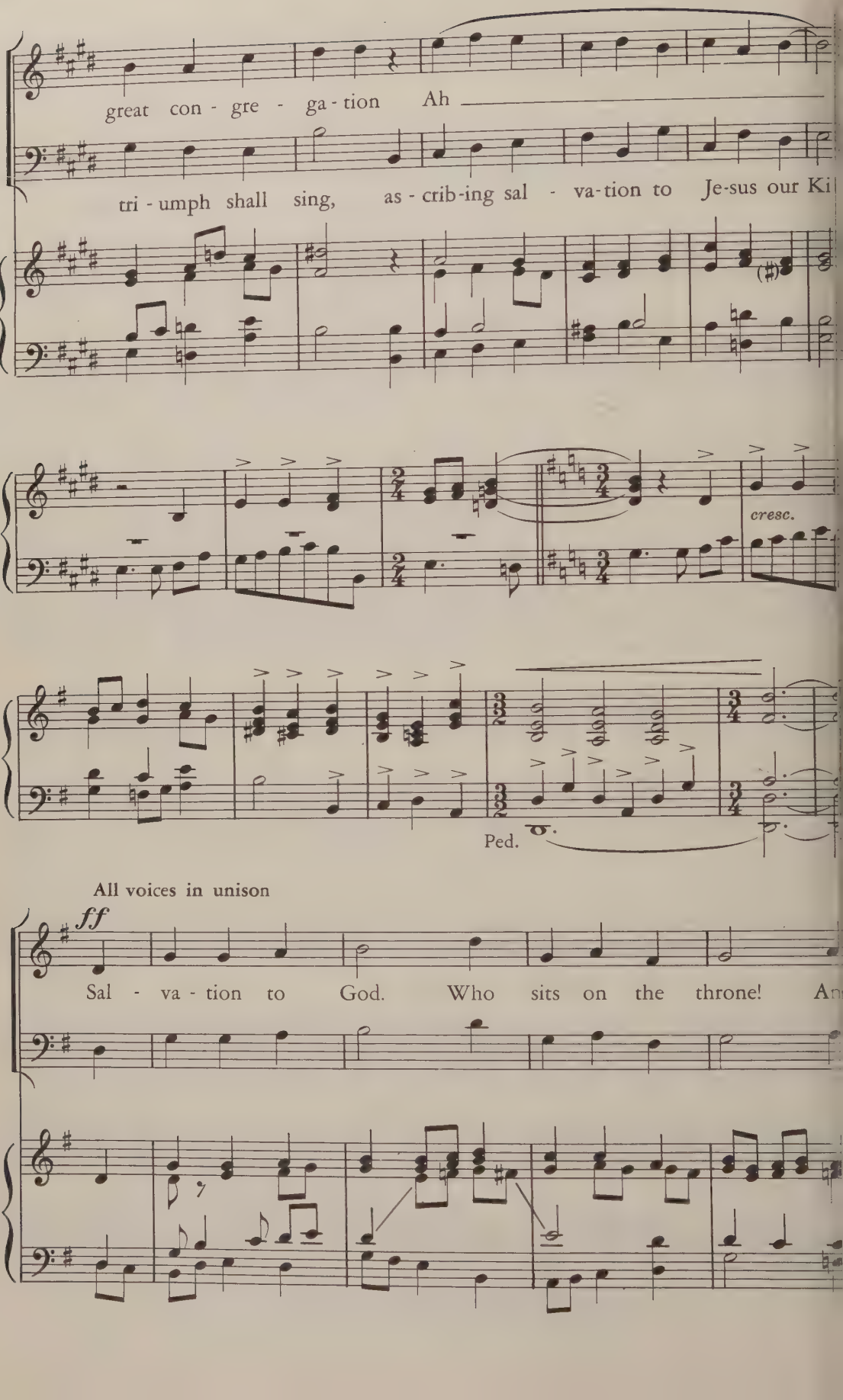
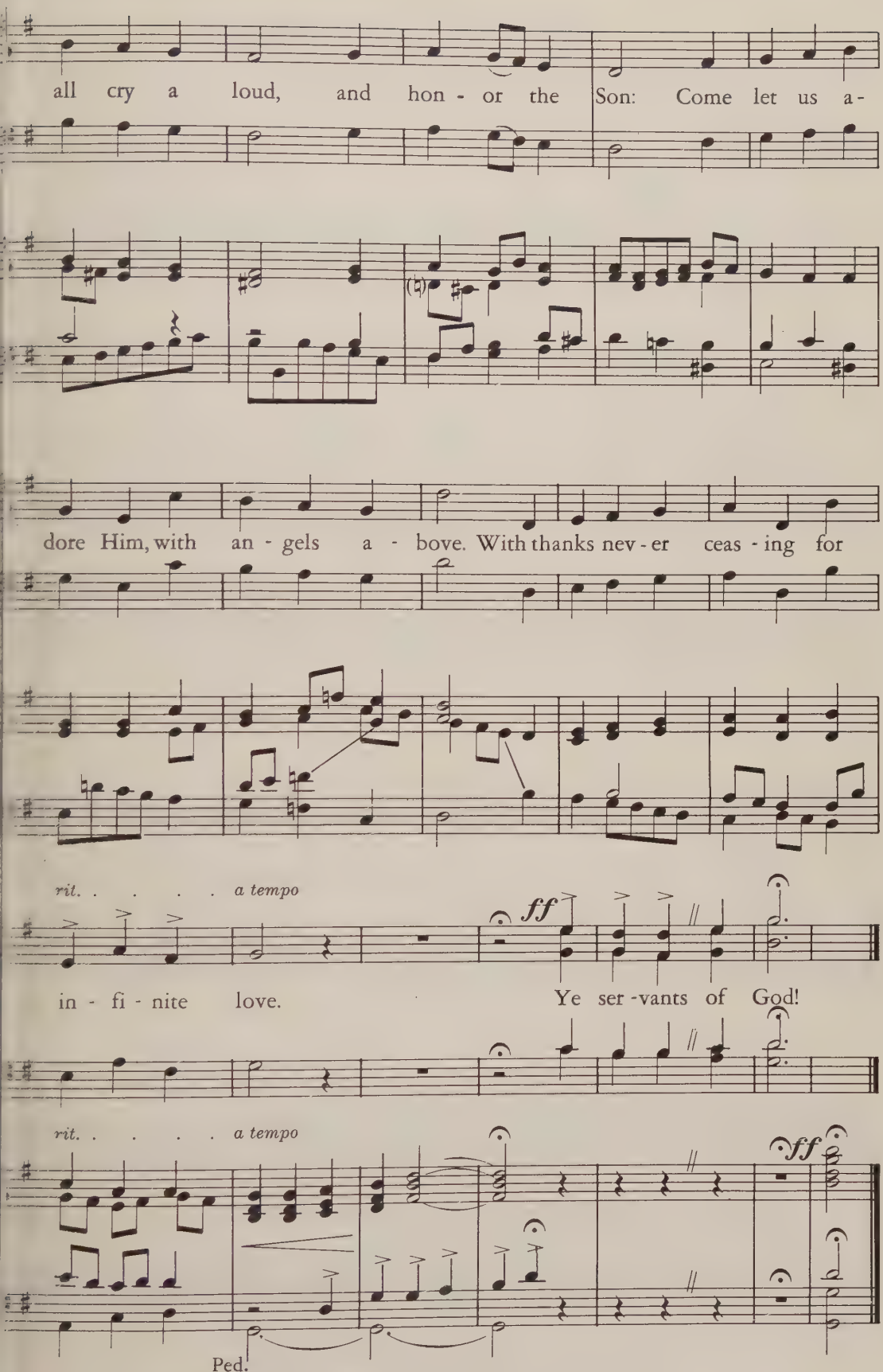

rules o - ver all.
Tenor
Men in unison
rules o - ver all.
Bass
God
ritard.
a tempo
mf
(Descant - high voices)
God rul - eth on high to save; And
rul - eth on high, al - might - y to save; And still He is
still He is nigh, He is nigh, The
nigh, His pres-ence we have: The great con-gre - ga-tion His


great con - gre - ga - tion Ah
tri - umph shall sing, as - crib - ing sal - va - tion to Je - sus our Ki
cresc.
Ped.
All voices in unison
ff
Sal - va - tion to God. Who sits on the throne! An

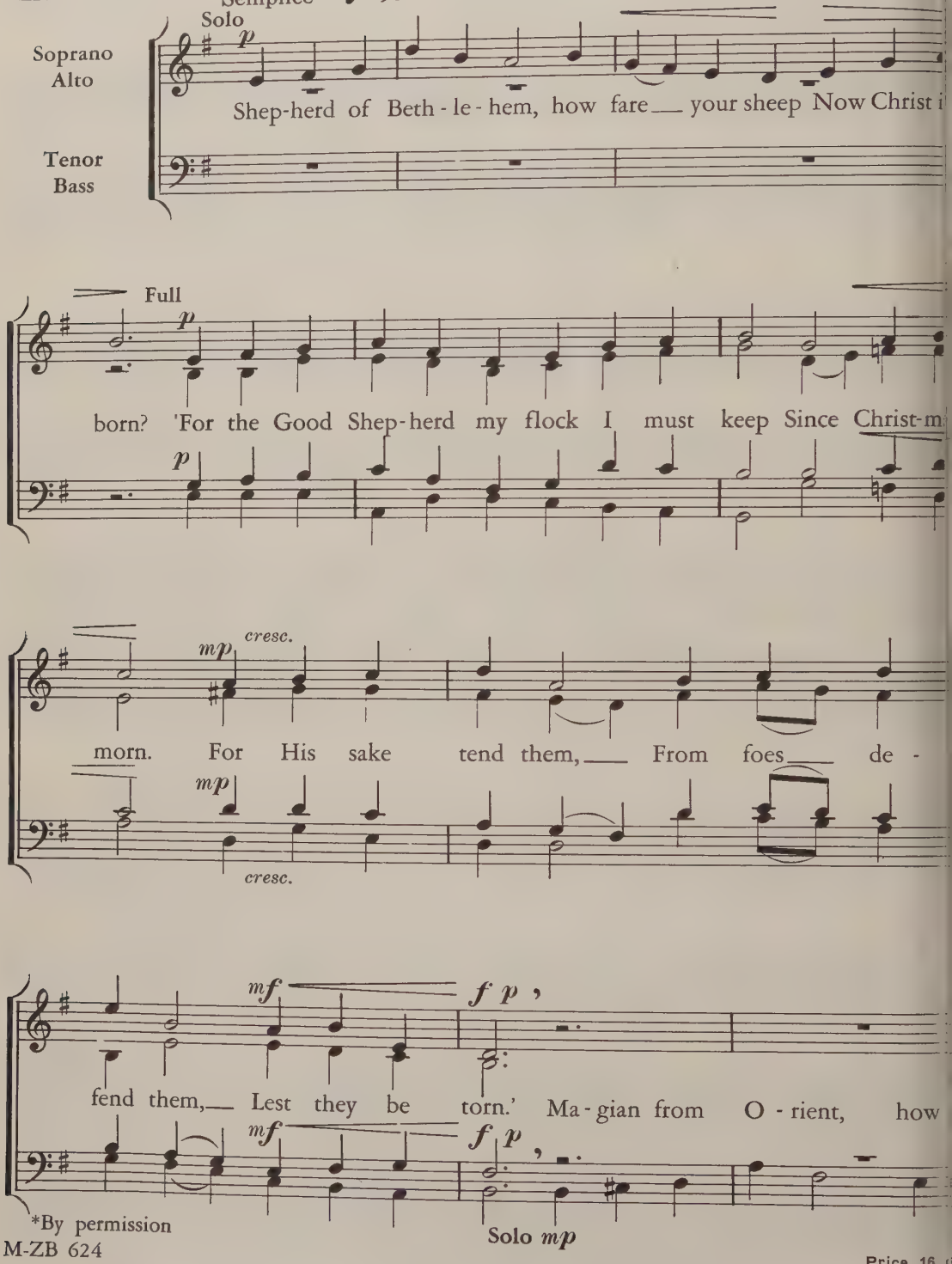

all cry a loud, and hon - or the Son: Come let us a -
dore Him, with an - gels a - bove. With thanks nev - er ceas - ing for
rit. . . . . a tempo
ff
in - fi - nite love.
Ye ser - vants of God!
rit. . . . . a tempo
ff
Ped.

Shepherd of Bethlehem

Carol for S.A.T.B.

Words by
ALBERT F. BAYLY*

Mus
LLOYD WEB


Semplice ♩=96
Solo
Soprano
Alto
Tenor
Bass
Shep-herd of Beth-le-hem, how fare your sheep Now Christ i
Full
born? 'For the Good Shep-herd my flock I must keep Since Christ-m
cresc.
morn. For His sake tend them, From foes de-
fend them, Lest they be torn.' Ma-gian from O-rient, how
Solo mp

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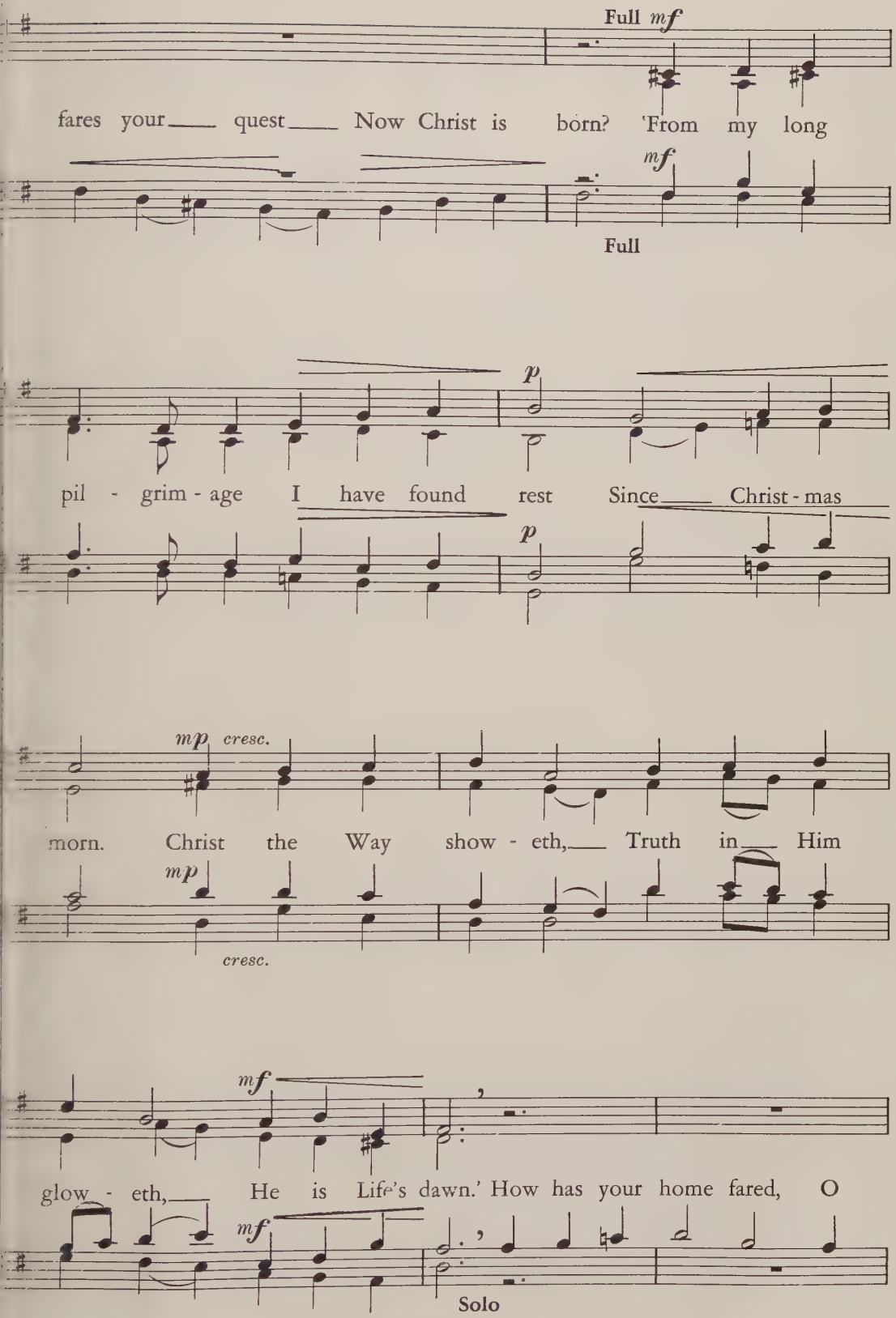
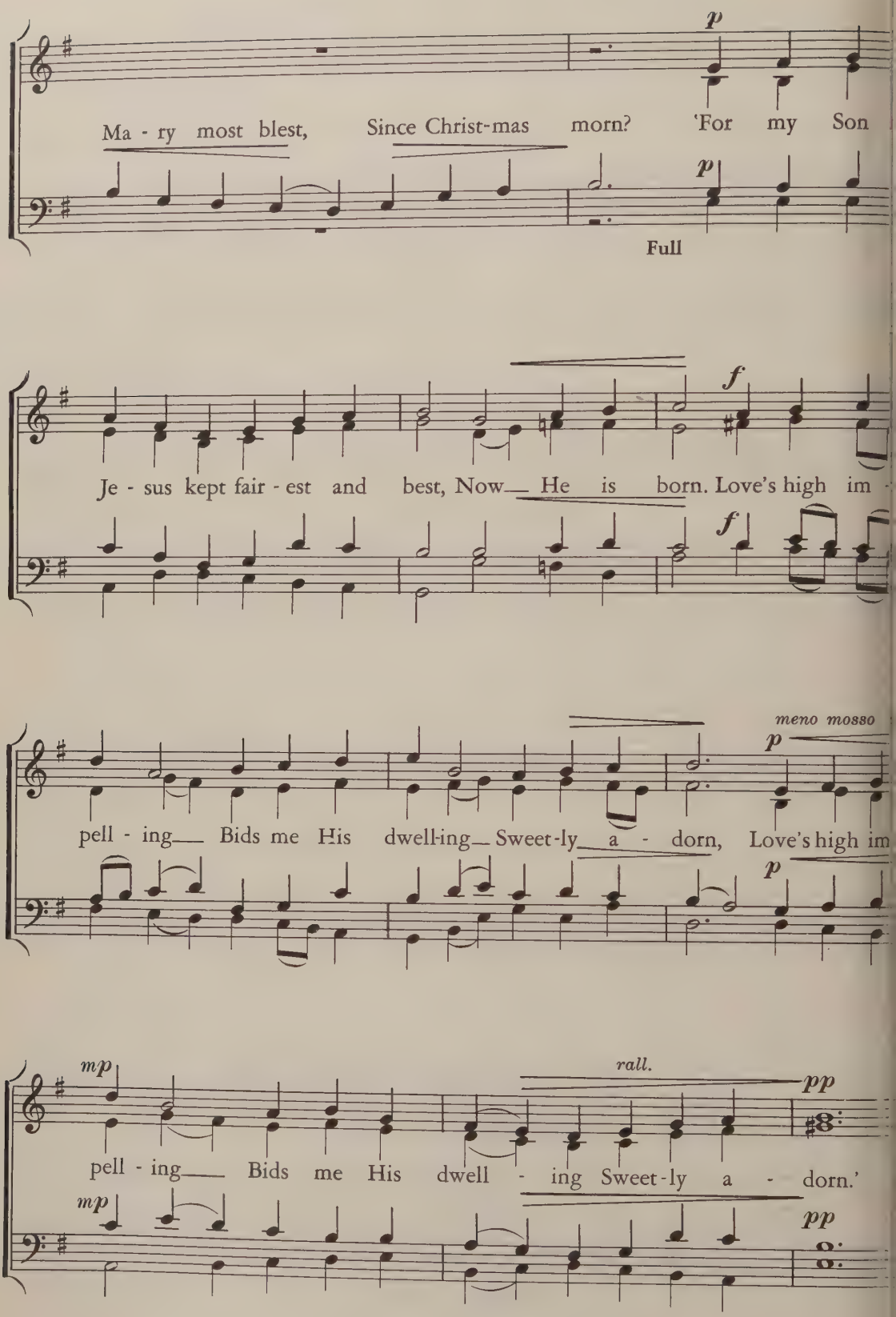

Full mf
fares your quest Now Christ is born? 'From my long
mf
Full
p
pil - grim - age I have found rest Since Christ - mas
p
mp cresc.
morn. Christ the Way show - eth, Truth in Him
mp
cresc.
mf
glow - eth, He is Life's dawn.' How has your home fared, O
mf
Solo


p
Ma - ry most blest, Since Christ-mas morn? 'For my Son
p
Full
f
Je - sus kept fair - est and best, Now He is born. Love's high im -
f
meno mosso
p
pell - ing Bids me His dwell-ing Sweet-ly a - dorn, Love's high im
p
mp
rall.
pp
pell - ing Bids me His dwell - ing Sweet-ly a - dorn.'
mp
pp

Music for the Small Congregation

by Robert E. Bliss

am convinced that musical standards of ll churches can and should be as high and all-inclusive as those of larger churches. ny times I have witnessed choirs and direc- in smaller churches resigning themselves ow standards. This is understandable when choir has not had proper leadership, but not understandable when those with leader- responsibilities adopt this same attitude, matter how small the church. These leaders e the false belief that a vital music program exist only in the church financially equipped upport a full-time staff member as director music.

ere are some suggestions for a program to ll the greatest potential of a church with ngregation of average (or less) financial ity and a part-time or volunteer director. le money may help build a fine music ram, it alone cannot do the job. People d the program; if you have dedicated per- you need very little else.

sically, everyone has similar worship needs. membership of the small church and that he large church seek similar spiritual ex- ences. As the pastor does not overlook the tual needs of his flock, so we of the musical stry must not overlook possibilities for tual growth through music.

his book, *Protestant Church Music in rica* Dr. Archibald T. Davison asks these questions:

> Do I look upon my church position as a professional contract or as a privilege to service?
>
> Do I regard church music from one of the many utilitarian points of view generally held concerning it, or have I some positive ideal?
>
> Am I persuaded that to use any but the highest type of service music is destructive of my self-respect?
>
> Am I acquainted with the literature of church music, or am I content with what publishers send me, with what other choirmasters use, or with what I have always used?
>
> Have I made an honest effort to induce the clergy and laity of the church I serve to give a hearing to my convictions in this matter and an opportunity to argue the validity of those convictions through the witness of great music?" [1]

These are five of the most soul-searching and pointed questions we church musicians might ever be requested to ask ourselves. They form a basis for a thorough study of church music.

Relationship of the Director to the Church

As church musicians we must represent the church every day of the week. This is good stewardship, and that word plays an important part in our concept of church music. Anyone who serves the church through music must be dedicated to church music; it must be a vital part of his life.

Few realize better than I how necessary it is to make a living and that the small salary paid by most churches will not support a family. Even so, we must be ready to serve in whatever way called upon to enrich the spiritual life of our congregation. Dr. Davison's first question, "Do I look upon my church as a professional contract or as a privilege to service?" might well guide us at this point.

In truth there are contracts and monetary arrangements to be made. These serve not to limit our services but to give us opportunity to do a job. When making these business arrangements we should be sure that lines of authority are clearly understood. Although it is important to know exactly what is expected of us, we must never let a lid be put on what we can do in the development of our program.

Any program must fit the needs of the individual church and must grow out of a careful study of the situation. Remember, those who employ you are not experts in the field of music; they hire you because you are. However, one is wise to take direction from the ideals they express as their own in the beginning.

A study of the past program of the church and its projected plans for the future is of in-

(*Continued on page 43*)

[1] From *Protestant Church Music in America* by Archibald T. Davison. Copyright 1933 by E. C. Schirmer Music Company, Boston. Used by permission.

Choral Technics

by Lloyd Pfautsch

Every singer and choral conductor agrees that correct diction in singing is necessary. Though men "eat to live" and follow the principle of a balanced diet, they exercise the prerogative to choose what foods they shall eat in maintaining that balance, and personal preference also determines the manner of food preparation. So it is with teachers of singing. Many try to veil their conformity with the basic disciplines of diction by what they call "their own systems" of vowel formation and consonant articulation, control of which is achieved through exercises and vocalises "they have developed." Others openly admit that they share with all teachers of voice a concern for the basic disciplines of diction and though they may employ exercises and vocalises which differ from other teachers, the ultimate goal is the same.

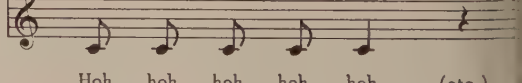
Choral conductors can also be placed in the above groupings. There are many conductors for whom the "method" is supreme to the point of negating the reason for the method, and the result is often affected diction or sometimes "all vowels and no consonants." Other conductors, keeping the basic principles of correct diction in mind, refuse to be slavish to any one method and are constantly experimenting, learning and refining as they work on diction.

In this article and the five to follow I should like to discuss the importance of diction in choral work by reporting what I have found to be practical and pertinent. Some of what I shall record has become definitive for me (and I shall report why), but there will also be an involvement of that which is in a state of flux, for I hope I shall always be re-evaluating and refining what I do. I am reminded of a remark one of my former students made after watching me in a workshop. He said, "You work differently than when I was in school." I replied, "Thank you for the compliment."

What I shall record is not "the only way" to work on diction in choral rehearsals. All of us face the temptation to imitate what we have seen others do successfully without analyzing why they do what they do in relation to diction and then exploiting this understanding within the framework of our own personal means or manner of communication and demonstration. Too many choral conductors imitate without understanding, and the results are often frustrating when their choir fails to measure up to that sound which is being imitated. Even if successful in imitating, many conductors are compelled to return periodically to the object of imitation so that the "correct sound" may again be heard and then again imitated. This cycle must necessarily be repeated over and over because the efforts expended by the conductor are not based on an understanding of the principles behind the resultant sound but rather on a desire to reproduce "that sound" he has heard and liked.

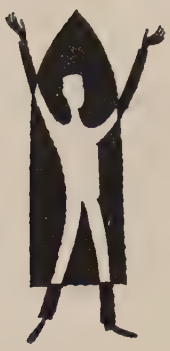
Fortunately, the written word involves explanation and not vocal demonstration (in this instance). It precludes direct imitation without understanding, and if successful in communicating not only what is done but also why this is done, then the reader is forced to share what he finds of value in the written word with his groups in *his own* words, by *his own* demonstration and through *his own* imaginative application of principles involved. What works for me may not work for you! But if I am successful in sharing with you why I do what I do, then the techniques of sharing the "why" with a group need not be the same. Indeed, it is more effective when what is done has the individualistic touch.

Warming up is as important to a singer as to an instrumentalist or an athlete. The disciplines of diction can be incorporated in warming-up exercises. I have found that the following sequence is an invaluable aid to correct vowel and consonant production. Beginning on the comfortable *C,* I have the choir sing



and ascend in half steps. I insist on the necessity of diaphragmatic impulse in producing the consonant *H* and the connection of this support with the succeeding vowel sound, freely produced. As we ascend and then descend,

(*Continued on page 43*)



Principles in Training Youth Choirs

by Basil Roark

he most beautiful of all instruments is the
nan voice. It not only has a beautiful sound
en carefully developed but is connected with
emotional system of the entire body. It
as a mirror to the state of mind and reflects
thought of the individual when he is per-
ming.

When one is happy, the voice sounds happy;
n one is sad, the voice sounds sad; when one
xcited, the voice sounds excited. No other
rument responds so readily, since no other
rument is controlled so directly by the
nan brain. If we accept the validity of the
ve, the role of the choir director becomes
h larger than is ordinarily conceived. It is
n assumed that the function of the choir
ctor is primarily one of co-ordinating the
es of the choir members. This, of course, is
, but this alone is not sufficient. The com-
ication of a meaningful religious idea is
ssary, and unless this is understood by
r members individually and collectively,
will be added to the church service by
singing. The director, therefore, has the
gation when preparing music for a service
still in each member a desire to praise
in song and to excite all who are listening
raise him. For a choir member to convey
ligious idea, he must first experience the
himself. Such experience often comes from
lly studying the anthem and particularly
xt. A director must make certain that the
ided idea is communicated accurately.

r example, let's look at the following
nce from the well-known secular song,
ley Bly," by Stephen Foster. In the first
it says "We'll sweep the kitchen clean,
ear, and have a little song." This is quite
, but the music tends to phrase the sen-
: "We'll sweep the kitchen, clean my dear,
have a little song." But of course we don't
n that we are going to "clean my dear";
nean we are going to "sweep the kitchen
t," and we are addressing our "dear."
r members may have the correct idea in
but they convey something different to
istener by faulty phrasing. Singers should
ve the great importance of communicating
cately the message intended by the author
e text and the composer of the music.

ne of the essential steps in developing beau-
voices in a choir is to select anthems
lly. Choose music to fit the voices avail-
Don't try to fit the voices to the music.
voices need less attention than boys' at
youth level. The boy's voice, which is
ging during this period, should be handled
refully as your first orchid. Don't baby it,
don't abuse it. The boy's *cambiata* voice has a heavenly rich quality but often a limited range (possibly only five or six notes). This severely limits the selections he can sing well.

Just before pubescence the quality and tessitura of boys' voices are similar to those of girls' voices, although perhaps more beautiful. When the change begins, the boy's vocal cords begin to grow longer and heavier at a rapid rate, while the muscles that control the cords develop more slowly. It is not uncommon to find a boy whose vocal cords have almost doubled in length during a six-month period. Such accelerated, unequal growth-rates make control almost impossible.

During this period boys are likely to lose interest in singing, since they must constantly jump from one octave to another in order to carry a vocal line. Try this sometime and you will experience the difficulty and discouragement involved. I like to tell my boys when their voices start to change that they are becoming men. They like this. We discuss the changing voice in choir in order that other members may know what is happening when they hear this cracking or breaking in a changing voice. In this way everyone understands the phenomenon, and the embarrassment of the individual is diminished. We try to keep his voice as high as possible, for there is a tendency to begin singing an octave lower before the voice is sufficiently developed to sing in the new range. This prevents a chesty tone, singing in his throat or one of many faults resulting from constantly singing too low before his voice is properly prepared. Everyone working with boys' changing voices should learn as much as possible about them.

How to Practice

Part I

by V. Earle Copes

More time is wasted in practice than the organ student dreams of! Far too few organists utilize their practice time to the fullest, and systematically planned, concentrated practice is a rarity. Often this waste of time is due to lack of specific guidance on how to practice. Here are a few suggestions.

Plan for regular, frequent practice periods. While some organists seemingly can get by with far less practice than others, the frequency and regularity of practice time are significant factors for the average student. The legendary Saturday night practice session of the church organist can rarely if ever be entirely adequate preparation for the Sunday service. An organist endowed with talent, who has opportunity to serve as a musician in the house of the Lord, also has an obligation to prepare adequately for such service. Instead of spending one three-hour session each Saturday desperately trying to learn the notes to a prelude and anthem accompaniment, many organists would reap greater profit from three one-hour sessions spaced throughout the week.

The correlation of efficiency with length of practice session varies considerably among individuals and is dependent on concentration span. Even in the same individual this varies from time to time and is influenced by physical and mental fatigue, emotional tone and various motivating factors. Each organist should experiment with several types of practice schedules to determine what is the most effective pattern for him to follow. After a schedule has been established, a specific plan should be made for most efficient use of the time available.

The value of technical studies at the beginning of each session is debatable, and teachers and psychologists differ widely in their opinions. Particularly for the beginning student, simple exercises to develop co-ordination of hands and feet seem helpful, and some organists prefer to use a few manual and pedal studies to tone up finger and ankle muscles. By experimentation each organist will learn if such us of time is valuable for him.

A basic principle of value is to begin pra tice with easier or more familiar material an work toward the more difficult or unfamilia This procedure has definite psychological ac vantages, as it establishes a degree of confidenc and assurance in the student. If warm-up exe cises are used, this principle applies to a other material. Make a schedule, allowing spe cific amounts of time for each item to b practiced. Although such a schedule should b flexible and subject to alteration on the spo its formation and adoption is an aid to th most efficient use of time.

Concentrate! When the mind begins t wander, change material, get up and wal around the room or get a drink of water. I short, try any practical method to regain di ciplined mental control. Going through th physical motions of practice with only sul conscious mental correlation is of extreme questionable value. The disciplined mind an essential requirement to disciplined finge and feet. Occasionally, extraneous concerns ar so strong that concentration is impossible, eve after repeated attempts. In such cases, a visit t the theatre may be of greater value than tw hours at the console. Caution: don't give u too easily in your efforts to regain concentra tion.

Practice slowly! Some time ago a series articles appeared in *The Diapason* on the valu or lack of value in slow practice. Althoug there were strong points on both sides of th issue, many of our finest teachers rose t defend the positive values in slow practic Slow practice should, however, be vital, dynam practice and should involve the use of fingerin pedaling and phrasing which is identical wit the up-to-tempo playing of a given passage. should also incorporate stop changes, swell ar crescendo manipulation and any other physic movements required in console technic.

Slow practice also means maintaining an abs lutely steady tempo throughout a passage—n playing difficult sections more slowly than eas ones. This latter practice easily leads to u steady playing in performance. The metrono is a valuable aid in establishing and maintaini a steady tempo provided the student respon mentally and physically to the metronom pulse through accent. After a time of con practice with metronome, tempo stability w have become somewhat automatic, althou occasional refresher sessions with metrono are often fruitful, even for the more advanc organist. (*To be continued*)

BOOKS

Story of Christian Hymnody by E. E. [illegible]
[illegible]stana $5.95

[illegible]is volume contains a quick look at the [illegible]y of Christian hymnody with an interest- [illegible]urvey of the stories of some of the great [illegible]s of our faith. Written primarily with [illegible]ran hymnody in mind, the author never- [illegible]s emphasizes the ecumenical character of [illegible]hristian hymn. Fortunately he avoids most [illegible]e trite tales that have saturated "hymn [illegible]s" in recent years. A good, nontechnical [illegible]itation.

[illegible]ntary Musicianship (second edition) by [illegible]an and Walton
[illegible]ce-Hall $3.50

[illegible]inning with musical examples extracted [illegible]y from folk song literature, the authors [illegible]e analytic method to teach basic elements [illegible]sic. Each of the eleven chapters illustrates [illegible]xplains in nontechnical manner a funda- [illegible]l aspect of music, and each new problem [illegible]sented in its relation to that already [illegible]d. An excellent text for acquainting youth [illegible]dult choirs with the tools essential for [illegible]most effective service.

CHORAL MUSIC

World-Wide Communion Sunday many [illegible] sing the responses in the service. The [illegible]ing settings are suggested for such use.

[illegible]union Service (unison) by Leo Sowerby
[illegible]. Gray $0.20

[illegible]taining the Kyrie, Sanctus and Benedic- [illegible]d Agnus Dei, this setting is direct, unpre- [illegible]us and with consonant harmony prevail- [illegible]e the accompaniment. Quite easy.

Short Communion Service in D by Searle Wright
Canyon $0.22

For mixed voices, accompanied, this setting is somewhat dramatic and contains many modern tonalities. Moderately difficult.

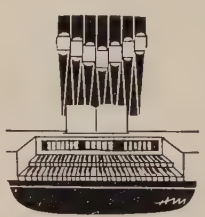
Short Communion Service by Adrian Batten
Oxford $0.55

For SATB a cappella, this service from the pen of the early seventeenth century English organist includes the Nicean Creed and Gloria in Excelsis Deo. Although it is in the style of the Renaissance motet, there are occasional harmonies that strike the ear as quite contemporary. Moderately difficult.

Communion Service by Alec Wyton
H. W. Gray $0.30

A short, festive setting (omitting the Credo). Solid, energetic writing for the most part. Easy to moderately difficult with a few divisi passages. Accompanied.

ORGAN MUSIC



Organ Music for the Communion Service, edited by Paul Bunjes
Concordia $2.50

Most of these pieces are based on familiar communion hymns. A variety of styles and periods of composition are represented. Seventeen pieces in all—each with suggested registration. The editing and typography are of Concordia's usual high standard. Easy to moderately difficult. An excellent collection.

Fifty Elevations by Dom Paul Benoit
J. Fischer $3.00

These short, improvisatory pieces are ideal for use during the serving of the communion elements. Their mystical nature and informal style enable the organist to link together as many as are necessary to accomodate the serving time. Many are written on two staves. Where pedal parts exist, they are usually quite easy. A good legato manual technic is often required, however. A second volume, *Forty-One Elevations,* is available from the same publisher.

Lift up Your Hearts

by Herbert E. Stotts

Horace Walpole defined "serendipity" as "the art of finding what you're not looking for." In our day this applies to basic research in the sciences more frequently than the fine arts.

Paul wrote in First Thessalonians 1:5 "for our gospel came to you not only in word, but also in power." Power was the by-product of the word. Those who sought the words of Jesus tingled with hope fulfilled. His words were heard eagerly, but those words walked in men who lived anew. This they had not hoped. This lifting cross was joy!

The gyroscope, anesthetic gas and crude rubber were all toys before they became a useful part of our daily lives. The privilege of working with people in His service is the by-product of producing the music of the church. The unexpected joys of soloists converted by the import of their own solos, spiritual messages conveyed, decisions for Christian vocations by choristers are seldom seen as the central purpose of church music. They are the "power" rather than "the word." Yet in these unexpected things God's power transcends the words and music.

Let us pray in each act of stewardship: *O Lord, help me always to marvel at Thy wondrous and unexpected ways.*

The Meaning of the Choir Robe

(Continued from page 11)

At first Protestants were in favor of abandoning vestments entirely. They assumed that vestments might be associated with doctrine. Martin Luther was indifferent to robes but some of his followers retained them. The Calvinists and other more extreme reformers adopted the Geneva gown, the dress of sixteenth-century scholars. This black, loose, large-sleeved gown became a distinctive costume of Protestant ministers and choirs. In recent years various colors have found acceptance.

Color in choir robes was no doubt influenced by ancient ideas of color symbolism. "Bright, white garments," says a very old document, "are for those that rejoice, and sombre clothing for them that grieve." For centuries black was associated with mourning. White symbolizes purity, and "things divine." "White colors will be most seemly for the gods," said Pl

Probably the first vested choir in Ame was that of the boy's choir of Saint Micha Church of Charleston, South Carolina, in 17 The boys, who were recruited from the mun pal orphanage, were surpliced in Irish liner

At the first Choral Eucharist, under auspices of the Church Choral Society, a fu was created because of the appearance o choir of surpliced clergy in the Church of Annunciation in New York, June 8, 18 Opinion was sharply divided on the quest of robing Episcopal choirs. The visit of Prince of Wales to the United States hel resolve the issue. For his visit to Tri Church, October 7, 1860, it was decided service would have to be carried out using ditional Anglican vestments. From then Trinity Church vested its men's and b choirs. By 1895, most of the metropolitan ch were robed, and the custom was spreading. the processional became more popular in Ar ica, choir robes became almost mandatory.

At first, boys and men in choirs wore traditional cassock and surplice. Women w gowns patterned after the colonial Pilgr habit, a cassock-like garment.

Today in many churches we find mult choirs at various age levels. Each choir has distinctive and colorful robe. In some churc choirs have a change of robe for special casions. Churches usually follow the tradi of cassock and surplice. Cassocks are of bl red, blue and purple. Surplices are white.

Youth choirs particularly are wearing cas and surplice. Cassocks are worn with without sleeves and in a variety of colors. S are provided with high neck line to con men's collars and ties. Surplices are usu short. Young choristers often wear br red cassocks, white surplices and ties.

Probably the most popular robes are ada tions of the academic gown with V shape n —white collars usually for the feminine tigent. More color is being used. Some hundred shades and colors are available. C that blend with the church decor are sough

A variety of caps are worn: the mortarb with tassel, the four-cornered soft cap tassel, the Geneva soft round cap, the pointed Oxford, the four-pointed Canter and the soft, round skull cap. Stoles are finding increasing favor for use with acad style robes, although technically they shoul worn only by clergymen.

Times have changed since I sang with village choir. Now when I wear the robe, I a sense of belonging, of responsibility, a fe that I am carrying the torch of a great tradi

District Programs Flourish

by Jean S. Watkins

Le Erie Conference held four district choir als on May 22. Over six hundred persons, senting forty-five choirs, participated. Each rt chose its own conductor, made its own al arrangements using identical music n by a conference committee, and set up ervice of worship. Two districts also held r choir festivals, involving four hundred ninety children representing seventeen hes. Guest conductors were: Wright North, heny College; Philip Dietterich, Trinity odist (Youngstown, Ohio); Hans Vige- Westminster United Presbyterian (Buf- New York); and William Blough, Sharon c schools.

e Kansas Conference Grass Roots Program 's the official name), mentioned in some in the June issue, was fully approved by nnual conference. NaFOMM chairman Roark (Atchison) is conference director sic and an ex-officio member of the board lucation. The appointment of district ors of music and NaFOMM chairmen was ved and plans were laid for three sub- t meetings in each district, to be held all sized churches and followed by a joint ng of district superintendents, district directors, and music committee members.

higan Conference's spring NaFOMM- ored workshop was held at the Methodist Temple in Benton Harbor. Sessions were on organ (Warren Colby, host church), choirs and the choir mother (Doris s, Grand Rapids), and choral conducting chearsal procedures (Mrs. Minnie Iverson ls, Emmanual Missionary College). A sing, led by Norman Holben; a choral ing choir demonstration with Miss Emma- Vilson as leader; choral music directed by Sennema and a panel discussion on "Music ne Total Church Program," chaired by Temple's pastor, Dr. Stanley Buck, ded out the day.

two hundred-voice choir sang during the see Annual Conference in honor of re- Bishop W. Earl Ledden, who inspired OMM'ers at the national conference in s last year. One of the choir's selections written for this occasion and dedicated to op Ledden by O. Glenn Aiken (Duke er, Pa.), chairman of the conference music nittee and NaFOMM representative. Both and Mrs. Aiken have taught hymnology and camp songs at district and sub-district youth fellowship rallies during the past year.

Musicians in the Pittsburgh Conference are feeling (and reading) the effects of work reported on this page two months ago. The music committee, consisting of three representatives from each district, all of whom must hold membership in a Methodist church and in NaFOMM, has provided the conference musicians with materials concerning NaFOMM, vocal techniques, graded choirs, music in Christian education, criteria for selection of music, and suggested procedures and goals for church music clinics and festivals.

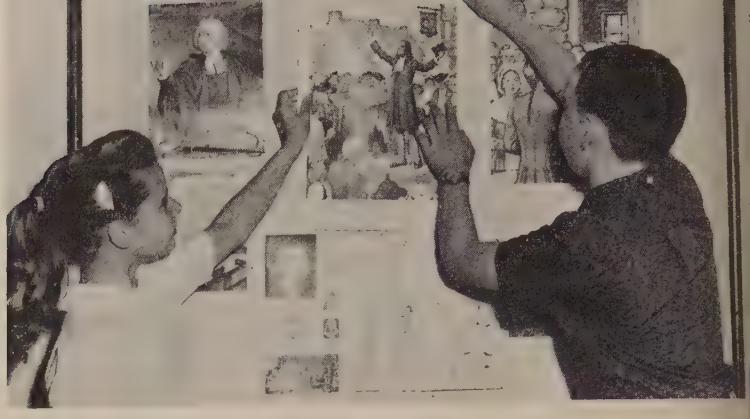
Philip Dietterich, chairman of the Committee on Worship and Music of the Youngstown (Ohio) Council of Churches, set up the two-day fourth annual Junior Choir Festival and Workshop, sponsored by the Council. A small booklet of hymns, rounds and canons was printed for use at the workshop, in which three hundred children participated. The booklet, by festival director Max V. Exner (extension music specialist, Iowa State University) included suggestions for juniors, parents, and directors.

The Antiphonal Choir of the Westfield, New Jersey First Methodist Church provided the music for the worship service in connection with the annual Newark Conference children's workers meeting.

The third in the series of Music and Art Festivals at University Park Methodist in Dallas featured harp, organ, and Vaughan Williams' *Magnificat*. Dr. Fred D. Gealy wrote of the cantata, "Perhaps, in this very interesting and astonishing music of Vaughan Williams, we may see very deeply into the soul—not simply of Mary as a person—but indeed, into the heart of the human race."

Many churches held choir recognition services in May and June. A program from the First Methodist Church in Cuyahoga Falls, Ohio (George O. Arkwell, minister of music) listed four persons who had attended every year in each of the six children's and youth choirs—a total of fourteen years.

Frederick Marriott, recitalist at the 1959 NaFOMM conference and organist-choirmaster of the Central Methodist Church in Detroit, was selected by the State Department as the first official representative of the United States at the International Competition of Carillonneurs, held this year at Hilversum, Holland.



Music for Juniors

by Muriel Alford

John Wesley's Rules for Singing

1) Learn the tunes.
2) Sing them as they are printed.
3) Sing all; join with the congregation.
4) Sing lustily and with good courage. Beware of singing as if you are half dead or half asleep, but lift up your voice with strength.
5) Sing modestly; do not bawl. Strive to unite your voices together so as to make one clear melodious sound.
6) Sing in time; do not run before nor stay behind.
7) Above all sing spiritually. Have an eye to God in everything you sing. Aim at pleasing Him more than yourself; attend strictly to the sense of what you sing, and see that your heart is not carried away with the sound, but offered to God continually.

John Wesley knew and appreciated good singing. He not only urged that the congregation should sing but was especially delighted with children's singing. In 1787 while visiting at Bolton, he wrote in his journal of hearing a choir of one hundred children, so well trained that "all singing together, there seemed to be but one voice."

The power of music was first revealed to John Wesley in 1736. He and his brother Charles were on board ship, bound for the English colony at Savannah, Georgia. Also on board were twenty-six Moravians, who sang enthusiastically during their daily prayer meetings. In mid-Atlantic a fierce storm struck, and the following day John Wesley recorded in his Journal: "In the midst of the Psalm wherewith their service began, the sea broke over, split the mainsail in pieces, covered the ship and pour in between the decks. A terrible screaming i gan among the English. The Germans (Mo vians) looked up, and without intermissi calmly sang on." This experience greatly i pressed the Wesleys.

Juniors learn through church school curri lum to appreciate Charles Wesley's work a hymn writer and John Wesley's interest music. They discover how these brothers work to make singing a part of everyone's worsh experience.

Juniors are interested in the many acco plishments of the Wesleys. John and Char are real heroes, surviving hardships, beatin and stonings, yet never giving up their wo They taught and preached Christianity to p ple wherever they found them—in prisons, mines, in the fields.

John is said to have ridden two hundred a fifty thousand miles on horseback or by coa writing or reading as he traveled. He preach more than forty thousand sermons and co read or speak seven languages. His young brother, Charles, went with him, writing su hymns as *Hark! the Herald Angels Sing, Chr the Lord Is Risen Today* and *O For a Thousa Tongues.*

Explore the Hymnal

General Purpose: To help juniors beco familiar with the great hymns from our Chr tian heritage; to lead them as they grow in th appreciation for these hymns as a source of spiration and guidance for Christian living.

Ye Servants of God
The Methodist Hymnal, No. 169

Many Charles Wesley hymns are too adult in ept and imagery to be used with juniors. ers are acceptable if stanzas are carefully sen. We should remember that Wesley was ing for adults in a time quite different from s. The first and fourth stanzas of *Ye Servants* suitable for juniors. This hymn is especially eresting when we learn that it is one of a up titled *Hymns for Times of Trouble and secution.* This particular hymn was written rally "to be sung in a tumult." The year 1744, and the Wesleys and their followers been assaulted seriously. Many times they been attacked and beaten by mobs—yet sang! (*See also page 24.*)

Sing to the Great Jehovah's Praise!
The Methodist Hymnal, No. 538.

harles Wesley wrote this hymn of praise in tol, England, in 1750, for New Year's Day. nong his sixty-five hundred hymns are texts tten for almost every holiday or special sion.) All four stanzas are suitable for ors. The tune, *Evangelist,* is adapted from chorus, *How Lovely Are the Messengers,* in ndelssohn's *St. Paul* (see *Closely Graded riculum,* Course IV, part 2, pupil's book, e 10).

Anthems

ead Me Lord by Samuel Sebastian Wesley

here are many arrangements of this well-wn anthem by the grandson of Charles sley. There is an arrangement in two parts Martin in *The Treble Choir* (MZN $0.85) another by Manney (ZO), both easily ned by juniors.

amuel Sebastian Wesley was named for ann Sebastian Bach. His father had in-luced Bach's music to England. Samuel be-ne one of the foremost English organists of nineteenth century. He is known best for anthem and for the hymn tune, *Aurelia,* which we sing *The Church's One Founda-n.*

Rejoice, the Lord Is King

This SATB setting by Pfohl (MZV $0.16) a vigorous text by Charles Wesley and the rring hymn tune, *Darwall,* makes a useful hem for combined junior and adult choirs. e first stanza may be sung in unison by niors; the second and third stanzas, by adults. e anthem concludes with a unison-descant ting of the first stanza. The congregation ght be asked to join with the choirs, singing m *The Methodist Hymnal* (No. 171).

Bulletin Board Display

Juniors will enjoy collecting pictures of John and Charles Wesley for their choir bulletin board. Suitable pictures may be found in *Together* (November, 1959), *World Outlook* (April, 1959) and *Teaching Pictures for Juniors* (January-March, 1960).

Boys and girls who arrive early for rehearsals may draw their own sketches from incidents in the lives of the Wesleys. A captivating story-book, *John Wesley,* by May McNeer and Lynd Ward (AP $1.25), is written especially for juniors and provides ideas for original sketches and dramatizations.

Carols for All Seasons

Since they are basically folk songs, carols have a special appeal to juniors. These songs provide a wealth of anthem material with singable melodies and picturesque texts. They have been associated so intimately with Christmas that many people think carols are exclusive to this season. However, there are lovely carols for other festivals of the Christian Year.

Your library should contain resource material on carols from various countries for such seasons as Advent, Christmas, Epiphany, Palm Sunday, Easter and Thanksgiving. In a recent collection, *Carols for the Seasons* (MZM $1.00), Dr. Healey Willan has arranged twenty-two carols for unison, two-part, unison with descant, and two-part with descant. In addition to the Christmas and Easter carols, there are selections for Ascension, Pentecost, Thanksgiving, Good Shepherd Sunday, and five general carols. One of the Christmas carols from this collection, *From Heaven High, I Come to Earth,* will be included in Music Folio for November.

Your long-range plans may include a junior choir festival in the spring. Dr. Willan's carol collection would provide excellent material. Appropriate carols may be sung throughout the choir year and then used for the festival program. Connective Scripture passages could be used between carols.

Anthems for Thanksgiving

Purvis: *Jubilate Deo* (YY $0.22). A fine unison setting of Psalms 100 by a contemporary composer ● Lovelace: Blessed Man Whom God Doth Aid (MZH $0.20). Unison with flute obligato; text by Charles Wesley ● Willan: *Sing to the Lord of Harvest* from *Carols for the Seasons* (MZM $1.00). Two-part with descant ● Curry: *A Thanksgiving Carol* from *Anthems for the Junior Choir,* Book 3 (MYF). Two-part.

Music for Primaries

by Dorothea M. Queen

It was October again. Leaves were turning into the rich gold and red tints of autumn, and the air was crisp and invigorating. Mrs. Layton was thinking about her primary department and the boys and girls who came each Sunday. As she looked out her sunfilled window, the beauty of the fall season stirred within her a deep longing. How much she desired to awaken within these children more of an awareness of God and his hand at work in the changing seasons!

A book she had read recently raised in her mind several questions. Was she meeting the needs of *all* her children? Some seemed to be in church school simply because they *had* to come. Another question related to worship. Certainly the primary staff realized that it was important to teach many things about God, Jesus, the Bible and the Church, but were they aware of an even more important aspect of teaching—that of the adventure in knowing God and understanding his will for all people, including each boy and girl? As she thought of the individual personalities among her primaries, she was convinced of one thing. Only as each child contributes something of himself would he feel happy and secure. Could both these questions be answered through a program of creative music?

Church school magazines of several major denominations were currently emphasizing the value of creativity as a channel for individual expression. Through music, then, perhaps she could make it possible for Dana, Cindy, Kenny, Sandra and Philip to be brought into a closer relationship with God. She had always tried to make the periods of worship in the department as meaningful as possible. She used *Child Guidance, International Journal of Religious Education* and several fine books on worship. If her children were to become involved individually in worship they might find new and exciting ways of self-expression and enriching experiences during worship-time. They might create their own litanies, prayers, poems, new words to familiar tunes, new tunes to familiar words, new words and tunes. They might express themselves rhythmically through hymns, paint and draw while listening to the great music of the Church, make and play their own instruments.

To be this creative, children would require only two things: a rich, full and meaningfu experience, and a sensitive, creative, skillfu teacher. Mrs. Layton was not a traine musician, nor were any of her teachers. Bu she knew that there were resource persons i the church and community to whom she migh go for guidance or help in some special projec She was also aware that such a program woul require some after-school activities or Saturda morning meetings with small groups.

Furthermore, she knew that worship coul be the vital center of a child's total church ex perience *if* it were an integral part of the idea and content of the class period. It would b necessary, therefore, for her to keep in clos touch with the teachers and children. She mus know not only the content of all the lessons but also the questions and attitudes of th children as they work together. With these re quirements before her and with faith in he staff and the children, Mrs. Layton prayerfull determined to venture into the realm of crea tive music. Only as she provided many an varied materials could she hope that the would explore the many "rooms" of creativ music. Only as each child found *his* "room would he be freed to express himself. Worshi in the primary class would then become fo each individual a sequence of satisfying musica experiences, moving steadily toward a deepe understanding of God and his wonderful world

Since singing is the most universally use medium in music, Mrs. Layton decided to begi with experiences which would stimulate th children into creating their own musical call to worship, litanies, offering responses and song of praise and thanksgiving. She explained he plan to the staff. On some newsprint she liste various ways that lead to creative singing:

a) writing new words and tunes
b) writing new words to a familiar tune
c) writing a new tune to familiar words
d) writing tunes to prayers and Psalms.

Two planned experiences were necessary t set the stage for creating new songs. *1*) The went into the sanctuary, where the childre heard the organ and saw the altar flowers, th lighted candles and the multi-colored window This gave Mrs. Layton an opportunity to tal about the special place set aside for thinkin about God, talking to him and listening. Th chimes were played, and the use of bells as

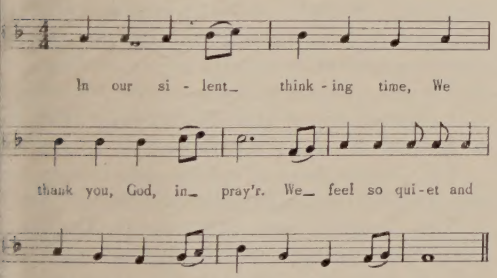
ll to worship was explained. Before leaving e sanctuary, Mrs. Layton paused with the ildren and said quietly, "Many, O God, are e wonderful things you have done. We would member them now."

2) They returned to the classroom which oke of autumn with red sumac leaves and llow asters. Teaching pictures of fathers, others and children worshiping together, d of children playing happily together set mood for talking about the words in the gs "Friendly to Each Other." [1] "Autumn mes" [2] and "Lovingkindness." [1]

3) At worship time, with these experiences the morning as background, Mrs. Layton ked with the group about creating their n music to be used in worship. She reviewed e experience with the chimes and asked them estions about how they felt in the sanctuary. e of the teachers wrote the children's ideas newsprint:

"We felt quiet and thoughtful and good."
"The chimes said, 'Come, come, come.'"
"It was a silent, thinking time."
"Prayer is the way we thank God."
"Come for quiet listening."
"I felt like singing a song."
"It made me like everybody."

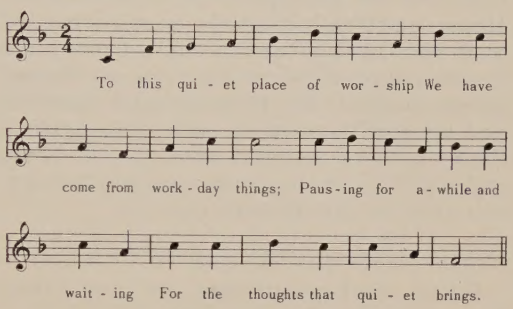
(A tape recorder is excellent to capture their ponses.) Mrs. Layton half sang, half chanted se thoughts of the children. They were de- ited to hear their own words used in this nner. Philip, a thoughtful boy who enjoyed sic, said spontaneously, "Let's make our own es!" Others responded, "Yes, yes!" And so adventure began. Several boys and girls re willing to meet for a special music time ring the week, and the results of their tune king were most satisfying to them.



5) The use of the hymn "Friendly to Each her" inspired Dana, a resourceful third- ader, to write an additional verse. It was received enthusiastically by the group and enjoyed frequently. For Dana the "door" had been opened. It was an experience of new relationships with her peers and an added dimension to her personality.

In our church school classes,
We learn such happy ways
To be friends and helpers
Throughout all our days.
Peggy, Sarah, Kenney,
Patricia, Billy, Joe,
If we take turns, it's surely fun
And friendlier we'll grow.

c) Mrs. Layton chose a poem that was familiar to the children and after talking about it, memorizing it, chanting it rhythmically, the children were ready to make a tune for it.


To this qui - et place of wor - ship We have
come from work - day things; Paus - ing for a - while and
wait - ing For the thoughts that qui - et brings.

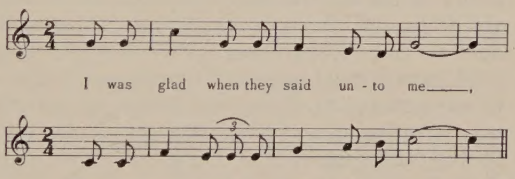
The children were eager to sing as a call to worship:

I was glad when they said unto me
Let us go into the house of the Lord.

Mrs. Layton began to chant the words on a single note in a rhythmic way. She questioned them as to whether the music should climb "upstairs" or "downstairs" and how it should come to a close.

"Let me do it," said Kenny, and he tried one phrase. The pianist followed Kenny's tune.

"I like it *this* way," said Sandra, and her phrase was played. The boys and girls decided which one they liked best. They continued this process until the tune was completed.



Over a space of several weeks, Mrs. Layton saw the collection of "Songs We Have Made Up" grow and grow. When the class met for a short time each morning to talk over their plans

(*Continued on page 43*)

[1] *My Book About God's World.* Closely Graded Course Part I.
[2] *Sing, Children, Sing.* Edith Lovell Thomas, p. 62. $1.50.

Hobnobbing—

(Continued from page 14)

join in pledging: "Lord, we are thine. We give ourselves to thee."

Q. What is the method?

A. The earthly life of Jesus is depicted, culminating in his call to us to follow him. The music is dignified, beautiful and appropriate. With a great motive, message and method, we naturally have a great hymn. With this hymn as an example, it is possible to analyze other hymns and test their claims to greatness.

Like people, hymns vary in degrees of greatness. Some hymns are great, others are greater and perhaps there is one supreme hymn. At least that was the opinion of Oliver Wendell Holmes and Ralph Waldo Emerson as reported some years ago by Robert Collyer. Holmes and Emerson were discussing the value of different hymns. Suddenly Dr. Holmes's voice deepened and his eyes shone as he said, "One hymn I think supreme." Emerson threw back his head and waited as was his habit when his attention was arrested. Dr. Holmes repeated:

"Thou hidden love of God, whose height,
Whose depth unfathomed, no man knows,
I see from far Thy beauteous light,
And inly sigh for Thy repose;
My heart is pained, nor can it be
At rest till it find rest in Thee."

"I know, I know," exclaimed Emerson. "That is the supreme hymn."

This incident emphasizes the fact that the personal element enters into the appraisal of a hymn. Holmes's and Emerson's supreme hymn might not be supreme for you who are now reading this article. We are attuned to different wave lengths. An instrument in tune with concert pitch is not in tune with international pitch. The song that inspires you, that gives you a boost, may not be the one selected by critics as among the greatest productions. For you it may be the greatest because of what it does to and through you. When a hymn lays hold upon eternal truth and interprets it lucidly to any generation, there will always be hearers who term it great, whatever the critics may say. So any cataloging of hymns as great or mediocre should not be too arbitrary.

After all, the simplest test of any hymn's greatness is the question, "What effect does this hymn have on me?" If it leaves me cold or confused or groping, I may be sure that for me it is not a great hymn. On the other hand, if the hymn warms my heart, clears my vision, inspires me to become a better man, that is a great hymn for me.

Sometimes a hymn defies analysis. It is something of a miracle. It is a breath from the unknown, an echo from eternity. Dr. Albert Schweitzer has said that there is something of eternity in the music of a great organ. This implies that music can be heaven-breathed, both inspired and inspiring; and when such music is joined to heaven-breathed words, our critical lips may well be muted. The ground whereon we stand is holy. Gilder has emphasized the miracle of song in his well-known lines:

"How to the singer comes the song?
How to the summer fields
Come flowers? How yields
Darkness to happy dawn? How doth the night
Bring stars?"

We have been considering how to choose great hymns. Now we may ask when it is in order to hobnob with them. Most of us would consider Christmas and Easter appropriate times to fraternize with great music. On these occasions carols, choruses, cantatas, oratorios fittingly pour forth from belfry and choir loft; but let us remember that the church has a perpetual mission of song. Times of spiritual refreshment are usually ushered in on wings of song. Who would think of starting any important religious meeting without the help of inspiriting song?

We freely admit that the church has special reason to present music of merit at Christmas and Easter, but shall the rest of the year be abandoned to drab mediocrity? Should not the church be a melody-filled oasis in the desert of jazz, jitterbug, and rock'n roll? While raucous noises misnamed music assail people's ears from every side, should not the church feel obligated to supply real music which speaks of peace and contentment, of love and mercy, calling forth that which is best in human lives? Accordingly, it is a priceless privilege as well as an obligation to hobnob with great hymns.

To hobnob means something more than gaining a speaking acquaintance. There must be a close, heart-to-heart relationship. Discuss the fine points of great hymns at your music club; talk of them with your church organist. Speak a word of appreciation wherever they are used. Acquaint yourself with the hymn writers, as well as the hymns. Above all, see what message the hymn has for you personally. Do as my doctor-friend did. Take them with you to your work. Hum them, sing them, memorize them, and you will be surprised at the satisfaction and inner enrichment they hold for you.

Choral Technics

(*Continued from page 32*)

nge the vowel sound to cover all other vels. Correctness and uniformity of formation required and stressed. I change the initial sonant and utilize voiced and unvoiced sonants in all classifications. It is possible profitable to add a final consonant to basic exercise, using again all varieties. This cedure helps develop correctness of vowel duction and sensitivity to uniformity as an mble. Much rehearsal time is saved, for y a reminder of correct production is re- red, quite often without interrupting the vard flow of rehearsal. The carry-over is sur- ing! The addition of consonants also saves e in rehearsal because the exercises help elop ease of, as well as correctness of moving n consonant to vowel and on to consonant n. Precision and correct duration of con- nt production are by-products of this ming-up process. Another by-product is the elopment of muscular control and facility forming consonants; for example, labials, als, gutterals, sibilants, et cetera.

se is also made of *Zing* and *Ming* in an nding and descending manner to connect utilize the resonating chambers. The ition of the varied vowel sounds after the helps develop the tonal color of the vowels completeness of resonation. Related to is humming, a most important aid in warm- up the voice. With reference to diction, helps control of the voice labial-nasal *M* its relation to subsequent vowels. A by- luct is better humming from the choir in ks that call for the hum.

do not always use the same sequence but it to avoid the casualness which can come familarity, and I even vary the approach ach part of the process to keep the choir t mentally and physically. Then too, the blems of diction never occur in the same nence in singing, so this procedure helps elop the ability to react correctly and with nediacy as if by reflex. The conductor must n how to improvise in accordance with sonnel involved (their age, needs, et ra), time allotted, the sequence used at rehearsal and problems of diction that will e in the coming rehearsal. Choir members reciate this type of vocal pedagogy, and they ropriate and retain much more of these dis lines than either they or the conductor ize.

Small Congregation—

(*Continued from page 31*)

valuable assistance in laying the foundation for your program. Yet, the real basis upon which your program must be founded is your own enthusiasm; the director must point the way. One must create in the people an eagerness to accept new challenges and responsibilities.

Here again we meet the word "stewardship." The average layman, upon joining the church, expects to be asked to serve as part of his stewardship and generally gives whatever time he can to the ongoing church program. You must be a leader in this matter of stewardship. Your own personal stewardship may serve as inspiration for others. A minimum salary is not justification for a minimum job, and the part time employee or volunteer church musician has a wonderful opportunity at this point. Teaching stewardship by example is vital. This is one key to success in your church music program. (*To be continued.*)

Music for Primaries

(*Continued from page 41*)

for worship, she had a joyous feeling when Kenny would say, "Let's use Philip's Call to Worship today" or "May we sing the song we wrote about 'Friends'?" And then that priceless comment of Cindy's! The group had planned a worship period made up almost entirely of songs, litanies and responses which they had written themselves. When it was completed, Cindy said, "Oh, I feel so good! Now God will know just how we feel about him!"

Mrs. Layton thought back to that day in early October when she had first deeply desired to see her boys and girls become more aware of God and to grow naturally into a rich relationship with him. A beginning had been made, but it surely was only a beginning. Now she had the courage to guide them in exploring other "rooms" in creative music. With the "singing room" now a familiar one to many of her children (quite a few had not yet responded, of course), she planned next an experience with instruments, both making and playing them. Added to the singing, it would broaden the choices her children could make in expressing themselves creatively through music.

Who's Who in Music Ministry

Joseph Sittler, Jr., a Lutheran minister, is a member of the Federated Theological Faculty at The University of Chicago.

Stanley H. Mullen, pastor of The Methodist Church, Wooster, Ohio, directed a Methodist choir in Waltham while completing his seminary training at Boston University.

Ruth Bampton, composer and music educator, lives in Pasadena, California. She received her Master of Sacred Music degree from Union Theological Seminary, New York City.

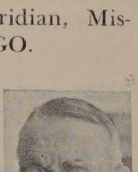
Michael Daves, pastor of First Methodist Church, Addison, Texas, is a contributor to many religious publications.

Lloyd Pfautsch is professor of Sacred Music and director of choral activities at SMU's School of Music and Perkins School of Theology.

Basil Roark is director of music, First Methodist Church, Atchison, Kansas, and head of the Music Department of Ingalls High School.

Doron K. Antrim, whose name you may have seen in *Together* and other leading magazines, has written a book, *Having Fun with Music,* telling how easy it is to play an instrument.

Robert Powell is organist and choirmaster at St. Paul's Episcopal Church, Meridian, Mississippi. He is a Fellow in the AGO.



Asa Z. Hall, a medical doctor in St. Reseda, California, served as a short term medical missionary near the Tibetan border in West China. He has organized three church orchestras.

Robert E. Bliss is music director at Highland Terrace Methodist Church in San Antonio, Texas. He is a native of Kansas City, Missouri, and studied at the University of Kansas City.

Muriel Alford (Mrs. Richard R.) is director children's work and children's choirs in Fi Methodist Church, Glendale, California.

Herbert E. Stotts, an ordained Methodist minister and professor of Church and Community at Boston University, is eminent in the field of the sociology of religion.

Jean S. Watkins (Mrs. William W.) is direc of music, First Methodist Church, Fairmo West Virginia, and secretary of NaFOMM.

Dorothea M. Queen (M Merritt B.), a minister's w in Pound Ridge, New York, director of children's work the New York East Conferer board of education.

Fanfare!

"Pilgrims Give Thanks—1960" by Richa Alford is a feature of November *Music Minis* you can't afford to miss. Also of special inter is Jane Hall's appealing musical parable titled "The Master and The Three Musician "Sound and Your Church" is the subject o much-needed message from Wilmer T. B tholomew, a noted acoustical consultant, a Ruth Bampton presents another dramalog this one "Now Thank We All Our God." He Hawk Carlisle provides "Music for the Kind garten."

Music Folio features a new setting of Jo Bunyan's text, "O to Be a Pilgrim," by Willi B. Giles. Also: "In Thee Is Gladness" Gastoldi-Nelson; "From Heaven High" Luther-Willan; "Harvest Carol" by Copes; a "Darwall's 148th" (for organ) by George Miles.